

The Illustrated **LONDON NEWS**

THE FISHING CRISIS

Ross Davies reports on the plight of Britain's fishermen

MARCH 1983 £1.10

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THE BOAT PEOPLE IN BRITAIN

Margaret Laing
A CHURCHILL SURVIVOR

Louis Heren's urban rides:
MILTON KEYNES

Tom Arms
PROFILE OF GEORGE BUSH

The Counties:
RICHARD ADAMS'S BERKSHIRE



Full guide to what's on in March starts page 58
BRIEFING



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The Illustrated LONDON NEWS

Number 7016 Volume 271 March 1983



The fishing crisis: seabirds follow a Danish trawler off the coast of Scotland.

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LONDON NEWS

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Lady Soames, a Churchill survivor.

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Cover photograph by Richard Cooke.

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BRIEFING

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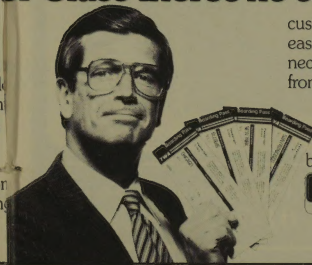
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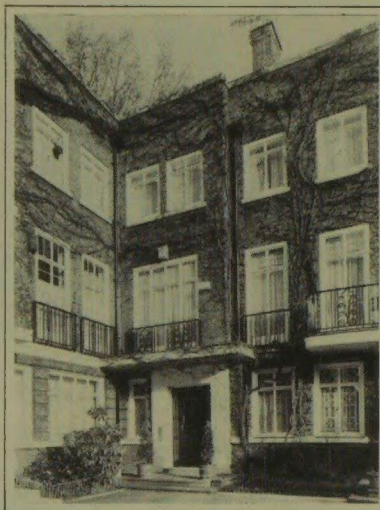
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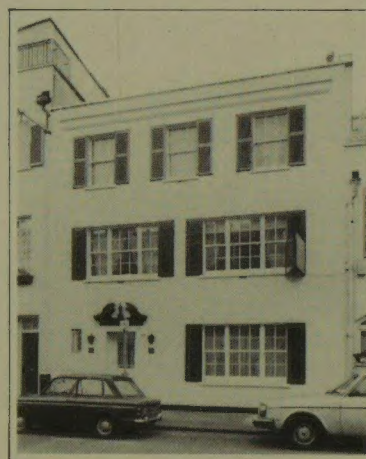
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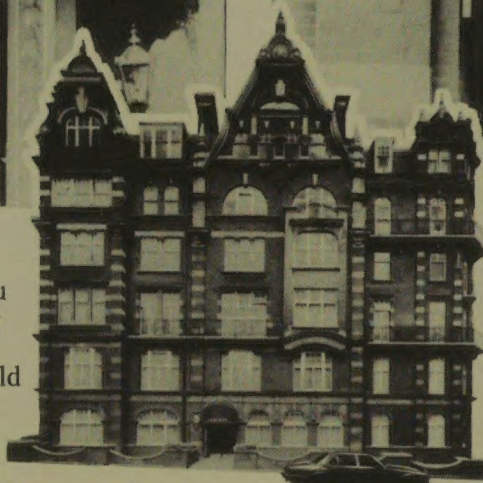
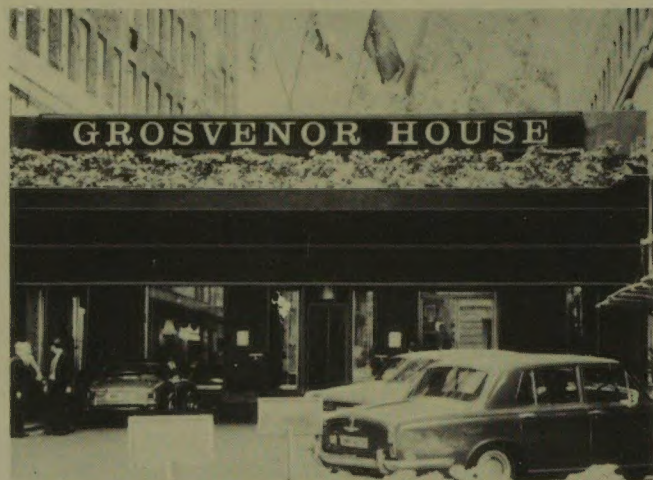
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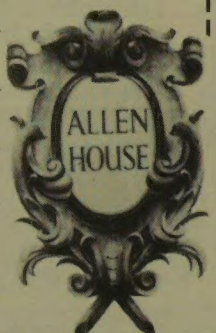
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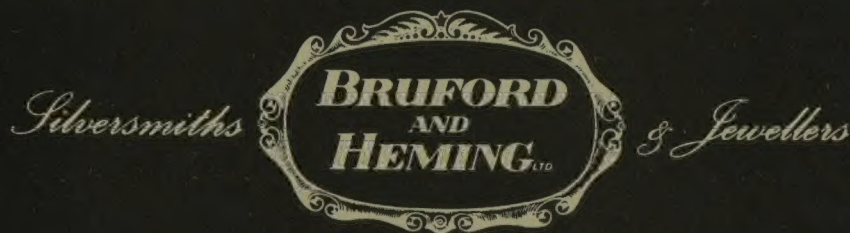
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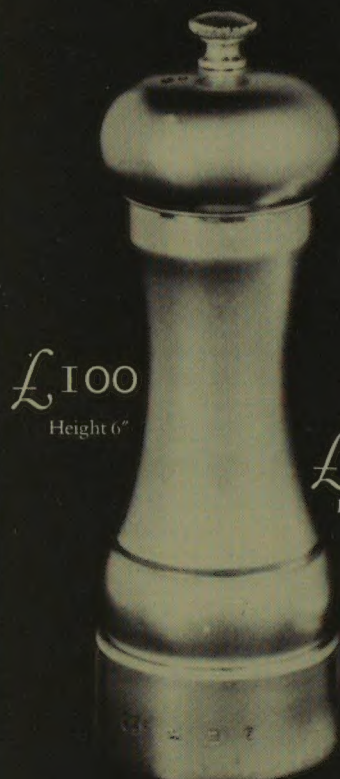
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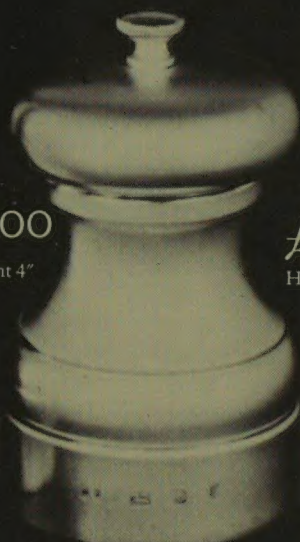
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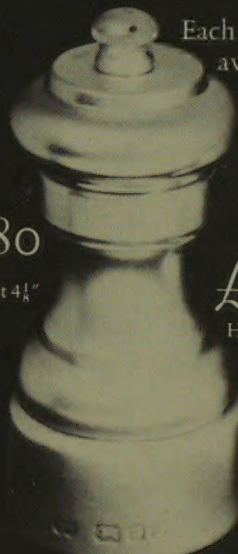
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The nuclear debate

Is there a vigorous public debate now going on in the Soviet Union about the deployment of the SS20 missiles, which has prompted the West to respond by introducing the new cruise and Pershing missiles into Europe? Have there been demonstrations in Moscow and other cities in Russia and the Communist bloc against the creation of a new generation of nuclear weapons? Have Russian women invaded the Kremlin in protest? Are some of them camped outside the gates of the missile sites to show their concern at their government's defence policy? Is there debate on the subject in the synods of the Russian churches?

The answer to all these questions, so far as we are aware, is No. We cannot be absolutely sure, because if any of these things have happened they may not have been reported. But the probable answer is No, because such critical activities are not tolerated in the Soviet Union, and are positively discouraged in its satellite countries, as is currently being demonstrated in Poland. In the West all these things, or their equivalent, have happened, and many more, as the debate about the wisdom of the reliance on the nuclear deterrent has been conducted, as is the custom, in the most public fashion. It is the strength of our democratic system, so we believe and so we like to remind ourselves, that everyone is free to express his or her opinion, and to try to persuade others of the rightness of that opinion, even if it is against official policy. In totalitarian countries that freedom is not permitted. The state is all-powerful, and the individual questions it at his peril. Many more Russians have been killed by the authority of their own system than were killed during the Second World War, and many others have been locked away in labour camps.

The difference between the systems—one allowing the individual the maximum personal freedom within the law (law which he can challenge and seek to change, as he can hope to change his government by means of the secret ballot), the other rigorously refusing any such freedom—must be the start of any debate, such as is now going on throughout the West, about nuclear deterrence. For the justification for the possession of these terrible weapons is the West's determination to defend its freedoms and not to fall under the stranglehold of the totalitarian system.

If the West does not believe that its way of life is worth defending then the debate need not be joined; as individuals we should adjust ourselves as best we may to the idea, which Lenin professed to believe, that the spread of the Communist system throughout the world is inevitable. The basic assumption of the current debate is that the West does not believe this. On the contrary most of us would probably argue that the present pressures on the Soviet Union

and on the empire it is trying to preserve are such that it is Communism rather than democracy that is more likely to collapse, and that what the West has to do in the meantime is to ensure that neither its own territories nor those of the uncertain and as yet uncommitted areas of the world succumb, or are put in a position to have to succumb, to any aggressive acts that might result from the increasing desperation of men in the Kremlin trying to hold their crumbling system together.

Since the end of the Second World War, when Stalin persuaded or conned the Allied leaders into agreeing that half the nations of Europe should fall under Russian domination, that division of the world has remained virtually unchanged because of the mutual fear of each of the other's possession of nuclear weapons. This is the policy of deterrence, and it is a fact that while this policy has been practised the world has been at peace—or if not at peace then out of major conflict—for 38 years. This is itself no small achievement, bearing in mind that in the previous 25 non-nuclear years the world had been convulsed by two wars which cost the lives of some 50 million people.

The key to the policy is the prevention of war or of its containment, so that if fighting does break out anywhere in the world the big powers, fearing escalation to an exchange of nuclear weapons that could virtually annihilate the world, seek to limit their involvement. The fundamental problem of the policy is that, to be effective, both sides must believe that there are circumstances in which the other will resort to the use of nuclear weapons. Clearly neither side would want to, so there is an element of bluff in the policy, and it is dangerous bluff because, if called, it could lead to the nuclear holocaust which everyone fears.

The plans by the West to deploy cruise and Pershing missiles in Europe this year, described by Norman Moss in his article on page 20 of this issue, undoubtedly increase the danger, but they are regarded by the West as necessary if the deterrent is still to be effective. The irony is that it was the European countries, in which the weapons are to be deployed and in which opposition is now being most vehemently expressed, that first argued the need for them. The Strategic Arms Limitation agreements between the United States and the Soviet Union only covered inter-continental ballistic missiles. There were no agreements covering the intermediate range of nuclear weapons, targeted on Europe, of which the Soviet SS20 is the latest and most powerful. Deployment of the cruise and Pershing missiles was agreed by James Callaghan for Britain, President Giscard d'Estaing for France, Chancellor Helmut Schmidt for West Germany and President Jimmy Carter for

the United States when the four men met in the Caribbean island of Guadeloupe in 1979. Their agreement was confirmed by Nato in December of that year. The Russians were then offered, at the Geneva talks, the so-called "zero-option", by which the West would cancel the deployment if the Soviet Union dismantled its SS20s.

The negotiations are now going on, but they do so at a time when, in the West and because of the proposed new deployments, the campaign against nuclear weapons has received a great deal of new support. At its most extreme the campaign in Britain now calls for a unilateral withdrawal of nuclear weapons. It is suggested that Britain should renounce both its own nuclear weapons and those based here, presumably in the hope that the Russians would follow this lead by removing not only their nuclear weapons but also a part of their conventional weapons, since the West's nuclear arsenal in Europe is partly a response to the Soviet Union's overwhelming strength of conventional force. Sadly, the unilateral approach must seem not only as a triumph of optimism over experience, but as a policy that would leave Britain without any effective defence. We could not hope to remain in Nato, since Nato relies on mutual defence based on the nuclear deterrent, so what would we rely on?

If that seems a harsh question to those who seek only to rid the world of weapons of terrifying destructive power it is one which neither they nor their governments can ignore. To abandon a policy that has, in spite of its dangers and obvious limitations, worked well enough so far, in favour of an untried, less clearly defined policy which apparently incorporates within it a large element of trust in a government that has proved it is not always to be trusted, would be not only imprudent but irresponsible. The policy has worked because it has been carefully balanced. If one side now disarmed itself of nuclear weapons that balance would be destroyed, and the danger of nuclear war increased. The war against Japan was won because one side had nuclear weapons and used them to cut short the fighting; it is highly unlikely that atom bombs would have been dropped on Hiroshima and Nagasaki if both sides had possessed such weapons. As with gas, neither side would have wanted to take the risk of using them.

If the policy is to be changed, and everyone must wish for a reduction in the number of nuclear weapons, it can only be done by measured negotiation, carried out not in the atmosphere of propaganda such as has characterized the recent exchanges between the American and Soviet leaders but in the more exacting and carefully prepared meetings in Geneva. It is there that the real hopes of the world must lie.

Monday, January 10

The Prime Minister, Margaret Thatcher, became the first person to be granted the freedom of the Falkland Islands.

Luke Rittner, 35, director of the Association of Business Sponsorship of the Arts, was appointed secretary general of the Arts Council.

Tuesday, January 11

The pound lost more than 3 cents against the dollar, dropping to \$1.5595. British banks raised their base lending rate by 1 per cent to 11 per cent.

A Green Paper on trade union reform proposed secret ballots for the election of union leaders, secret ballots before strikes, and the positive agreement of members to pay political levies to replace the "contracting out" system.

Wednesday, January 12

Eugene Rostow resigned as director of the United States Arms Control and Disarmament Agency at the request of President Reagan.

Vladimir Alexandrov Chernov, 31, a translator with the International Wheat Council, was ordered to leave Britain within seven days for espionage.

A French trawler, *Cité d'Aleth*, sank in heavy seas after her nets had fouled her propeller off Ireland. One body was recovered, the other nine of the 10-man crew were missing.

Nikolai Viktorovich Podgorny, Soviet head of state from 1965 to 77, died aged 79.

Thursday, January 13

Mrs Thatcher arrived back in Britain after her five-day visit to the Falkland Islands.

Britain's Dungeness B nuclear power station in Kent started producing electricity 12 years after the estimated date. Final cost of the station would be around £537 million.

In the absence of any response by Argentina to an offer by Britain to repatriate the remains of about 250 Argentine troops killed in the Falklands war, the bodies were to be exhumed from their makeshift graves and reburied in a cemetery on East Falkland.

Israel and Lebanon, after three weeks of deadlock, agreed to a United States compromise on the composition of the agenda for the talks on the future of Lebanon.

Guatemala modified its 150-year-old claim for sovereignty over the former British colony of Belize, pressing instead only for the southernmost fifth of the country, the Toledo district, populated mainly by Indians.

Friday, January 14

During a police ambush in Kensington, west London, Stephen Waldorf was shot and critically wounded in a case of mistaken identity. The police were trying to trap David Martin, who escaped from custody on Christmas Eve and who was described as dangerous. Two were charged in connexion with the shooting.

The pilot and navigator of an RAF Phantom who mistakenly shot down a

Jaguar fighter bomber during exercises were found guilty of negligence at a court martial and sentenced to a severe reprimand. RAF safety procedures were to be re-examined.

In Poland Lech Walesa, leader of the banned trade union Solidarity, attempted to return to his job at the Lenin shipyards in Gdansk but was refused entry on the grounds that he was an employee of Solidarity. A week later he was re-instated on the shipyard's payroll.

Sunday, January 16

Judge William Doyle was shot dead by two Provisional IRA gunmen in the Malone Road area of Belfast.

A Turkish Boeing 727 airliner crashed while landing at Ankara, killing 47 of the 60 passengers and crew, two of them British.

Monday, January 17

The Nigerian government ordered some two million aliens working illegally in the country to leave within two weeks, later extended to six for skilled and professional workers.

More than 100 women members of the peace movement invaded Parliament, some staging a sit-down in the central lobby, others disrupting proceedings from the Strangers' Gallery in the Chamber. They were detained by police but no charges were preferred.

Tuesday, January 18

The Franks report on the Argentine invasion of the Falklands judged the invasion could not have been foreseen or prevented, but recommended far-reaching changes in the machinery of intelligence services and of government. The Prime Minister told the Commons that there was now no option but a "Fortress Falklands" policy.

The Danish Foreign Minister announced that after talks in Bonn he had reached agreement on the European Community's fishing policy and would recommend its acceptance to the Danish parliament. Denmark approved the agreement on January 21.

Britain's total industrial output fell 1.2 per cent in November to its lowest level since 1965.

The Soviet Foreign Minister Andrei Gromyko at a press conference in Bonn discounted reports of progress at the Geneva disarmament talks and said that the total scrapping by both sides of all medium-range rockets in Europe—Washington's "zero option"—was out of the question.

Tristram Hillier, the artist, died aged 77.

Wednesday, January 19

Average earnings in Britain rose by 8.5 per cent in the year to November, 1982.

The man who broke into the Queen's bedroom at Buckingham Palace last summer, Michael Fagan, was freed from the top-security Park Lane mental hospital in Liverpool where he had been undergoing treatment for more than three months.

Vernon Bartlett, the journalist and broadcaster, died aged 88.

Thursday, January 20

The Serpell Report on the finances of British Rail was published. Among suggestions were a smaller rail network and higher commuter fares.

In the Irish Republic two senior policemen resigned following a scandal over bugging and telephone tapping, alleged to have occurred during Charles Haughey's second administration. The former deputy Prime Minister, Raymond MacSharry and the former Minister of Justice, Sean Doherty, resigned.

Nearly 2,300 redundancies and a pay freeze were announced by British Shipbuilders. Most of the job losses would be in the unemployment black spot of the north-east.

Army experts blew up a parcel bomb

which had been left at the Conservative Party headquarters in Leeds a few hours before Mrs Thatcher was due to address supporters in the city. A woman claiming to represent the new Angry Brigades telephoned a newspaper with a warning.

Friday, January 21

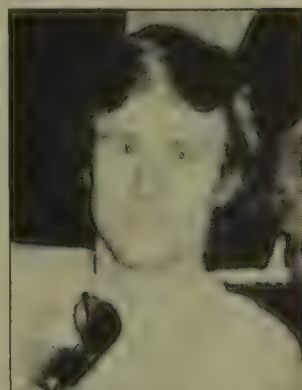
Inflation in Britain fell to 5.4 per cent in December.

Hever Castle in Kent was sold for about £9 million to Broadland Properties. The company intended to sell off most of the agricultural land but to keep the house open to the public. The price paid did not include most of the art collection; works of art and armour were to be auctioned separately in May.

Sunday, January 23

An all-out strike by Britain's 29,000 water and sewage workers in support of a pay claim began at midnight despite 22 hours of negotiations. A final proposal by the independent negotiator of a 7.3 per cent rise over 16 months was rejected.

The Organization of Petroleum Exporting Countries (Opec) met in Geneva, but failed to reach agreement on oil prices after two days of talks.



Björn Borg, 26, confirmed his retirement from first-class tennis.

Monday, January 24

Sterling fell again to a new record low of \$1.5325, losing nearly 1 per cent of its value against all currencies. World markets also plunged, the FT index losing 13.7 to 605.7 and shares in New York going down almost 30 points. The failure of the Opec oil talks was blamed for the upheaval in world money markets.



A group of 63 Red Brigades terrorists were sentenced in Rome to terms of imprisonment on 200 charges including 17 murders, 11 attempted murders and four kidnappings committed between 1977 and 80. 32 life sentences were imposed.

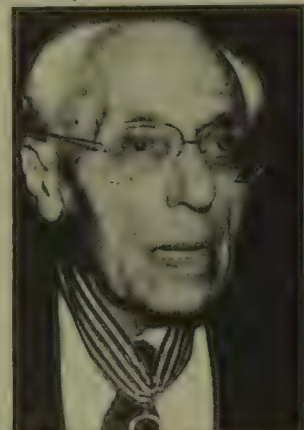
Tuesday, January 25

In his State of the Union address President Reagan announced a series of measures designed to reduce the United States' budget deficit, estimated at \$200,000 million for the year ending

this October. They included a freeze on non-military federal spending, an \$8,000 million cut in defence spending, controls on the growth of social programmes, and stand-by taxation programmes.

The death sentence on Chairman Mao's widow, Jiang Qing, was commuted to life imprisonment.

Klaus Barbie, alias Altmann, 69, a convicted Nazi war criminal, was arrested in La Paz, Bolivia. He was deported to face charges in France on February 4.



George Cukor, the Hollywood film director, died aged 83.

Lord Citrine, trade unionist and general secretary of the TUC from 1926 to 46, died aged 95.

Wednesday, January 26

The Labour Party's national executive instructed its general secretary to prepare charges against five members of the editorial board of *Militant* with a view to their expulsion from the Party.

Arts Council grants for 1983-84 included: £10,245,000 to the Royal Opera House, plus £200,000 towards the cost of the Royal Opera's visit to Manchester in September; £5,255,000 to English National Opera, plus £250,000 for the company's visit to Plymouth; £6,390,000 for the National Theatre; and £3,600,000 for the Royal Shakespeare Company.

Thursday, January 27

Britain's current account surplus on its balance of payments for 1982 was £4,636 million.

Friday, January 28

British Leyland announced the closure of its Bristol bus chassis factory with the loss of 530 jobs.

A massive explosion in a three-storey Palestinian guerrilla office in the Lebanese town of Chitaura killed at least 30 people.

The outlawed Polish trade union Solidarity published a programme of aims signed by five fugitive leaders including Zbigniew Bujak of Warsaw and Bogdan Lis of Gdansk. It urged a boycott of the new trade unions, exposure of management abuses, workers' protests and preparations for a general strike.

David Martin, who escaped from police custody on Christmas Eve, was recaptured by police in a tunnel at Belsize Park Underground station.

Saturday, January 29

An oil rig being towed across Singapore Harbour crashed into a cable car line, causing two cars to drop 250 feet into the water and killing seven people.

Sunday, January 30

The American Vice-President George Bush arrived in Bonn at the start of a 12-day, seven-nation European tour to co-ordinate allied arms control policy.

Monday, January 31

President Reagan proposed a summit meeting with the Soviet leader, Yuri Andropov, to sign an agreement banning all intermediate land-based nuclear weapons. Moscow rejected the

proposal almost immediately, calling it "Hollywood propaganda".

Wearing front-seat belts became compulsory for motorists in Britain.

Tuesday, February 1

Six people drowned trying to board ships in Lagos harbour as the Nigerian government's deadline for some two million illegal immigrants to leave the country expired. At least 10 others were reported to have died on the trek to the borders.

At least six people died and dozens were injured as storms, with winds of up to 100 mph, swept over Britain. Seas reached their highest tide levels for 30 years, and the Thames barrier was raised following a 1 metre tidal surge.

British soldiers arrived in Lebanon to join the peace-keeping force.

Wednesday, February 2

Boots the Chemist announced the closure over the next two years of the 126 branches of Timothy White, with the loss of about 750 jobs.

President Mubarak of Egypt began a two-day visit to Britain for talks designed to expedite the Israeli withdrawal from Lebanon.

A confrontation took place between American marines of the peace-keeping force in Lebanon and an Israeli tank on the west Beirut perimeter. This was the sixth such incident in five weeks.

Thursday, February 3

Britain's unemployment figures increased by 127,718 in January to 3,224,714 or one in seven of the working population—a new record.

One woman died and four people were seriously injured when the rear two coaches of an Aberdeen-Inverness train were derailed near Elgin.

More than 300 tons of pornographic material with a street value of over £5 million were seized by police from printers, bookbinders, distribution warehouses and shops in the Greater London area.

Spanish hotel owners demanded repayment of a third of the 75 million pesetas (nearly £378,000) allegedly owed by Sir Freddie Laker's former company, Laker Holidays, before they would accept business from his new company, Skytrain Holidays.

The Social Services Secretary Norman Fowler announced an inquiry into the running of the National Health Service, to be headed by Roy Griffiths, managing director of Sainsbury's. Findings would not be made public.

Australia's Prime Minister Malcolm Fraser called a general election for March 5, nine months before schedule, shortly after the Labour leader Bill Hayden had resigned.

Friday, February 4

Ford announced the shedding of 3,000 jobs over the next three years at its Dagenham complex.

Chancellor Kohl of West Germany visited Britain for talks with Mrs Thatcher at the end of which it was conceded that Washington's zero option was negotiable.

Saturday, February 5

At least 22 people were killed and 60 injured when a remote-controlled bomb wrecked the main PLO office in Beirut.

Sunday, February 6

Labour Party officials postponed the opening of the campaign for their candidate, Peter Tatchell, in the Southwark, Bermondsey, by-election after withdrawing about 30,000 leaflets printed by a firm associated with Militant Tendency.

Two car bombs exploded in Brussels outside the French Embassy and near the main Air France offices. They caused extensive damage but no injuries.

More than 50 people were killed in floods in Ecuador and 40,000 families had lost their homes.



REX FEATURES



African exodus: An estimated two million illegal immigrant workers, including one million Ghanaians, were expelled from Nigeria in a move reflecting that country's economic problems. Some left by boat and plane while others travelled overland in any available transport. At the border between Togo and Benin thousands waited for repatriation surrounded by their possessions.



FRANK SPOONER



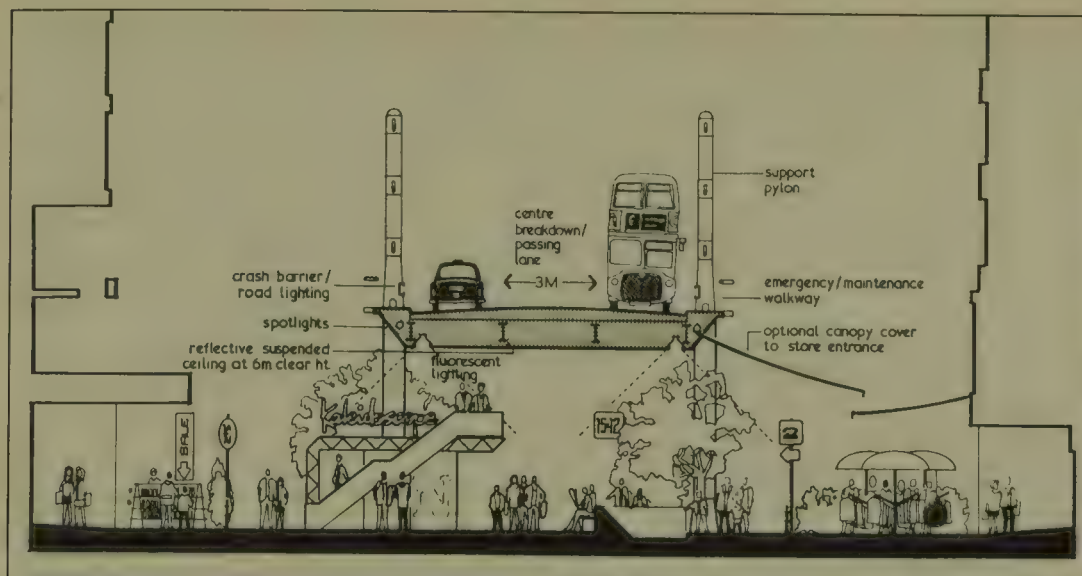
First firing: The Royal Artillery tested the first of a new tracked version of the Rapier missile system which had been successfully deployed in the Falklands.



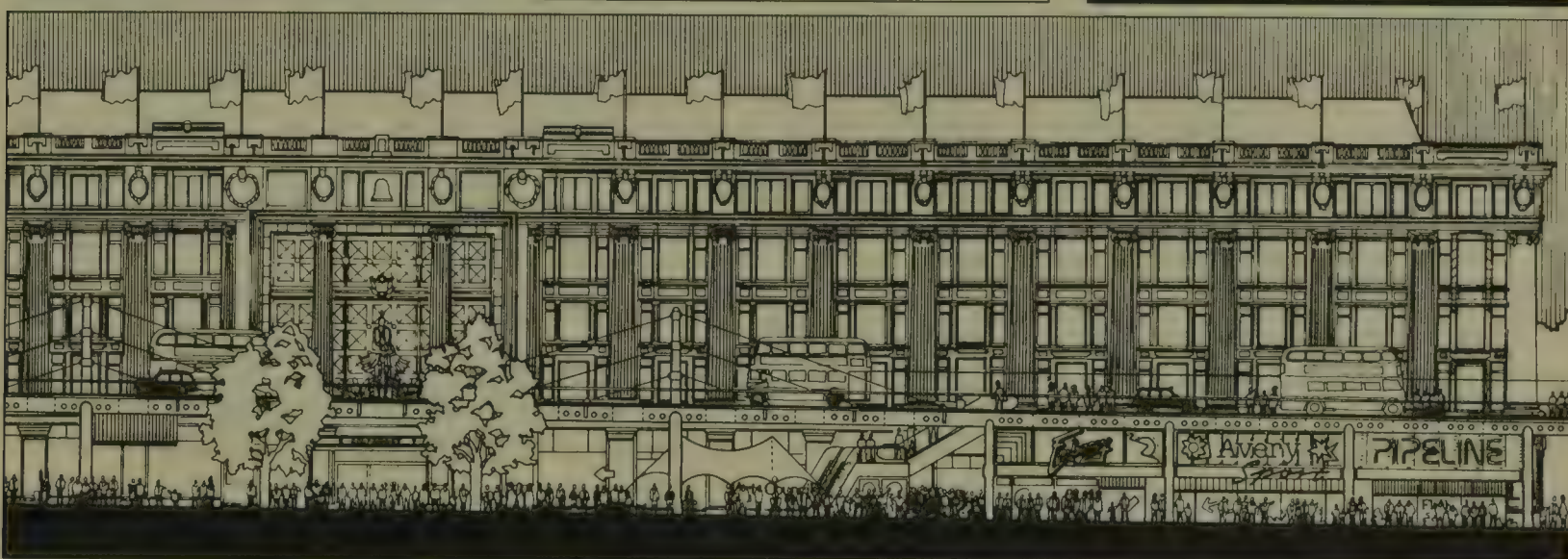
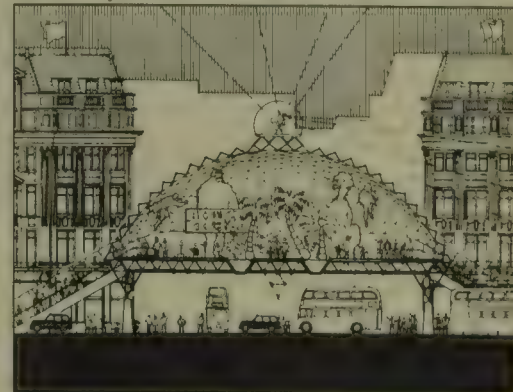
Winter's rages: After an exceptionally mild January, February heralded the first severe weather of the winter, with winds of up to 100 mph, heavy seas and a death toll of six people. At Hull fishing boats had to fight to regain harbour, above, and Blackpool was one of the many seaside towns to be flooded, top, its pleasure beach and open-air swimming pool became a mere extension to the ocean.

Water crisis: As the water and sewage workers' strike entered its third week after their continued rejection of an average £10-a-week rise, 27,000 homes in England and Wales were without water and standpipes provided emergency supplies, right.





Proposal for Oxford Street: Avery Associates' plan would provide a raised roadway at first-floor level to separate traffic from shoppers and act as a protective canopy. At Oxford Circus a circular plaza with a translucent dome would cover a pedestrian route reached by escalator. The cost would be £40 million.



Piccadilly landmark: The 400,000 square foot, £45 million Trocadero development in Shaftesbury Avenue is due to be opened this autumn. It comprises a multi-level complex of shops, restaurants and entertainment, including a new theatre, grouped round a central court with a pool. Many of the original façades have been retained.

WINDOW ON THE WORLD

St Martin's appeal: St Martin-in-the-Fields is appealing for £350,000. The present church, prominent with its tall steeple and open door on the north-east corner of Trafalgar Square, was built between 1721 and 1726 to the design of James Gibbs. It is not in danger of immediate collapse but its fabric is deteriorating, and the part of the church generally unseen by visitors, the crypt, undercroft and vaults—known as “the underground”—which provide the facilities for the caring ministry of St Martin's, are badly in need of renovation.



PHOTOGRAPHS BY CLIVE BOLLEWELL



The Victorian organ, top, which is built above the main entrance, is in a grave state of disrepair and needs to be replaced. The bells, above left, are badly hung and difficult to ring, and there is too much oscillation in the tower. The bells will be lowered and the tower reinforced.



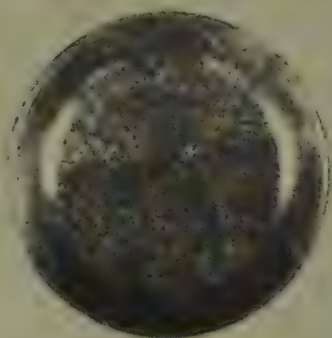
The "underground" of St Martin's provides space for the church's work of caring for those in need. The basement entrance, left, needs extensive repairs, as does the crypt, top, which is used on Sundays by a thriving Chinese community. There is also a soup kitchen which needs to be modernized.

¹⁷⁹³ *Bonhams* THE AUCTIONEERS AND VALUERS.



Engraved Bohemian amber flash goblet,
c. 1860, 17cm high. Est. £100/150.

EUROPEAN CERAMICS, BRONZES & WORKS
OF ART SALE, MARCH 4 AT 11 A.M.



Chinese spinach green jade dish, 32cms wide,
Qianlong period (1736/96). Est. £2000/3000.

ORIENTAL WORKS OF ART & CERAMICS
SALE ON APRIL 13 AT 11 A.M.



Anthony Gibbs. Est. £400/600.

WILDLIFE PAINTINGS. MARCH 24 AT 7 P.M.



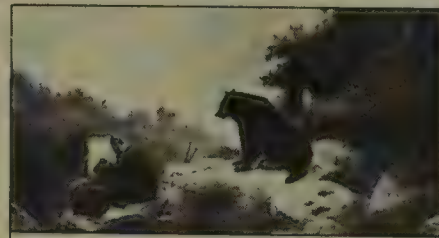
A Dutch mahogany & marquetry bureau, c. 1790. Est. £1500/2000.

ENGLISH & CONTINENTAL FURNITURE SALE ON MARCH 24 AT 2.30 P.M.



German gilt automaton negro clock,
c. 1630, 12" high. Est. £3000/4000.

CLOCKS, WATCHES & BAROMETERS &
SCIENTIFIC INSTRUMENTS. MARCH 18 AT 11 A.M.



19th Century German School. Est. £400/600.

WILDLIFE PAINTINGS. MARCH 24 AT 7 P.M.



Cuthbert E. Swan. Est. £200/300.

WILDLIFE PAINTINGS. MARCH 24 AT 7 P.M.

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Some other Falklands factors

by Sir Arthur Bryant

Just over a year ago the following article appeared under huge headlines on the front page of the *Daily Mail*. "As Fleet shrinks a bounty for sailors. £50,000 TO LEAVE THE NAVY. Five hundred Royal Navy officers and senior ratings are being offered up to £50,000 tax-free to quit the service. A call for volunteers to cut redundancy is part of the plan to trim the Navy by up to 10,000 men over the next four years. If annual targets are not met, compulsory redundancy will be introduced, and those who leave—mostly aged between 35 and 50—will get a tax-free lump sum of 18 months' pay plus a grant depending on seniority and length of service... Sailors in ships and shore bases in Britain have been sent details of the scheme."

This was part of a financially-minded Minister of Defence's well-advertised plan to run down the Navy in the interests of economy and Treasury policy. Three months later General Galtieri launched his 20th-century Spanish—or, racially speaking, Italian—Armada against the British Falkland Islands, at that time defended by a score of Royal Marines without so much as a guardship or sloop to support them on the water. Indeed the loudly proclaimed withdrawal of the *Endurance* from the scene and the refusal of our Defence Minister, with the Treasury's tacit support, to yield to the Foreign Secretary's plea to retain her as a "keep-off" warning to the bellicose would-be Argentine invaders, was almost the only point in the report of the Franks Committee in which some criticism was expressed, or rather implied, of our Government's failure to foresee the thunderbolt about to be launched in the South Atlantic.

What then so surprisingly happened was not a humiliation for an Ethelred-the-Unready 20th-century Great—or rather Little—Britain and its Government, but a miraculous and triumphant justification of both. For its leader, Britain's first woman Prime Minister, who was not, like General Galtieri, a dictator but only, in the British constitutional mode, *primus inter pares*, like an inspired Old Testament prophet suddenly—in the midst of her long and valiantly maintained campaign to convert a spendthrift nation to the crying need for economy—stopped saying, "Can we afford to operate a Navy in the remote and costly South Atlantic?" and said instead, "In the face of shameless, lawless aggression and the subjection to tyrannical invaders of a remote, peaceful and helpless British community, can we afford not to?"

Everything that has since happened, including the Franks Report, has proved how right she was in all she said

and did. For at that brave woman's recall to reality, historic Britain suddenly became herself again. The Royal Navy, including many of the ships and men scheduled and announced—so provocatively and temptingly from an Argentine dictator's point of view—as being about to be discarded in the interests of financial prudence, without a moment's hesitation embarked on the most hazardous major operation in its entire history. Setting sail at only a few days' notice on an 8,000 mile voyage into tempest-tossed Antarctic wintry seas, it prepared to launch, without either a naval or an air base, a landing on rocky, storm-swept shores held by a vastly superior and well equipped military force supported by land-based aircraft and a fleet. And on arrival at its bleakly inhospitable and perilous destination, all attempts of Britain's pacific Government to end the dispute with the lawless aggressor by diplomatic means having failed, the Royal Navy, with a speed and resolution which could not have been surpassed had Drake or Nelson been in command, put ashore, with its supplies and weapons, an amphibious force of nearly 5,000 Royal Marines, paratroops and soldiers. And then, while the Navy, with its two vulnerable but indispensable aircraft-carriers and supporting Merchant Navy transports and supply ships, maintained its blockade of the islands against the fiercest air attacks ever launched against a blockading naval force, giving as good as it took and better the little army it had conveyed to its remote destination, reinforced by a brigade of Scots and Welsh Guards and Gurkhas, proceeded under General Moore to fight a land campaign as swift and brilliant, as well as heroic, as any in our military history. And that in the most difficult and

forbidding terrain anywhere on earth against a strongly armed adversary of twice its size. And to do so within a time-scale dictated by the blockading fleet's physical inability to maintain its perilous position so far from a base, and in the face of its inevitable but heavy losses, for more than a modicum of time. Anyone who wants to realize the speed, splendour and indomitable heroism of that swift campaign should read the deeply moving pictorial account of it by the official war artist who accompanied the expedition, Linda Kitson.

Nothing in our history has ever been accomplished more successfully and swiftly. And the feat was performed by young soldiers, sailors and airmen whose well-nigh perfect professional training by those very officers whose services the Treasury and Minister of Defence, had been so anxious to discard—without the rest of the nation having had any idea that its younger members had made themselves, with such arduous perfectionism and enthusiasm, the finest fighting men on earth. Yet as the Franks Report makes clear, the dilemma which faced Britain's political rulers before the campaign was a seemingly insoluble one and remains so. It lies in the total incompatibility of the Falkland Islanders' stubborn and uncompromising refusal to accept Argentine rule—now even greater after their horrifying experience at the invaders' hands—with the expense and uselessness to an empire-shorn and penurious United Kingdom, as viewed from a Whitehall administrator's window, of these unfertile islands at the other end of the world. For however baseless the Argentines' hysterical claim to our ancient sovereignty of the islands, there seemed, from an English civil servant's point of view, nothing to be said for

keeping it and almost everything to be said against.

Yet though there is nothing but an anachronism in viewing the Falklands as a British imperial possession or colony, there is everything to be said for envisaging its future as part of the free, self-governing and multi-racial Commonwealth of Nations which grew out of that empire. And the Queen in her Christmas message to the Commonwealth put the matter in its historical perspective. At first sight, she said, there did not seem much connexion between the Norman castle built by William the Conqueror from which she was broadcasting, her presence last autumn at the Commonwealth Games in Australia, and her subsequent voyage to what she so feelingly described as "those beautiful Commonwealth island countries in the Pacific". But, in fact, as she pointed out, they were all linked with one another by ocean. "William became the Conqueror after invading England by sea. It was the voyages of discovery by the great seamen of Elizabeth I's day which laid the foundations of modern trade, and to this day 90 per cent of it goes by sea.

"Discovery and trade in their turn laid the foundations of the present-day Commonwealth... Such names as Drake, Anson, Frobisher, Cook, Vancouver and Phillip are familiar to people in widely different parts of the Commonwealth, while in Britain we owe our independence to the seamen who fought the Armada nearly 400 years ago and to Nelson and his band of brothers who destroyed Napoleon's dreams of invasion. Nor could the great battles for peace and freedom in the first half of the 20th century have been won without control of the seas. Earlier this year, in the South Atlantic," she continued, "the Royal Navy and the Merchant Navy enabled our sailors, soldiers and airmen to go to the rescue of the Falkland Islanders 8,000 miles across the oceans and to reveal the professional skills and courage that could be called on in defence of mankind's basic freedoms."

For that is the real core of the matter. And there is a further point. To the two great maritime English-speaking nations of the free West, the United States and Britain, the possession of a naval base in the Falklands may seem of little importance at the moment when the strategic danger point of the grand alliance against Soviet Russia lies in Scandinavia and the Baltic. But in 10 years' time, in the event of the Panama Canal passing into a dictator's hands, the possession of an Anglo-American naval base in the Falklands may be an even more essential key to the global freedom of the seas than it was when Chatham saw it, more than two centuries ago, as England's door to the still unexplored Pacific and her right to found new nations of free men there.

100 years ago



The first tram to be run on electricity was demonstrated on March 12, 1883, and illustrated in the *ILN* the following week. Journeying between Kew and Acton, it had to be aided by horses on ascending gradients but nevertheless the trial "demonstrated the practicability of this application of electricity".

The year of the cruise missile

by Norman Moss

This is the year of the cruise missile. A village in Berkshire called Greenham Common, destined to be the location of Britain's first cruise missile in December, has appeared on the news map. Michael Foot put it on the political map by making the cause of the demonstrators there the Labour Party's cause. The cruise is likely to be a big issue in the next general election.

Cruise missiles are due to be deployed in Germany and Italy also, and a new Pershing missile as well; the Continent has its Greenham Common style demonstrators. The arguments in Europe around the cruise are being watched closely in Washington. Cancellation this year would produce anger and the biggest split in the Alliance since it was founded.

They have acquired a symbolic value that is out of proportion to their military significance. Their real significance is political and not military anyway, as with all Nato missiles: they were to be rivets in the transatlantic defence link. But their political significance has changed since they were first mooted. They were intended at first to reassure Europeans of America's commitment to defend them. Now their deployment has become, for the US administration, a test of the Europeans' willingness to defend themselves. It has become a test also of the power of the anti-nuclear movement in the West.

The deployment of these weapons has its genesis in a speech that Helmut Schmidt, then West German Chancellor, made in London in 1977. Schmidt voiced publicly some anxieties that had been expressed privately among defence-minded Europeans: that the Salt process, at which the super-powers were reaching agreement on a balance of their ICBMs, could highlight the imbalance in Europe and leave Western Europe more vulnerable than ever, and could lead to the United States "decoupling" from Europe's defence.

The Soviet Union added to these anxieties by bringing out a new long-range missile that cannot reach the US but can reach all over Western Europe. This is the SS-20, which is better protected since it is mobile, and has three warheads instead of one.

Discussion in Nato followed Schmidt's speech, committees were formed, and in December, 1979, the Nato leaders decided that they would deploy two new missiles. One is the cruise, a highly sophisticated version of the Second World War doodlebug. It has a television guidance system and a ground-hugging flight path that makes it almost impossible to detect with radar. The other is the Pershing 2; an updated version of the Pershing tactical rocket with a range of 1,100 miles.

In the shadow war between the



The cruise missile follows a prearranged route, flying near the ground to evade radar.

forces of East and West these missiles counter the SS-20. It is a shadow war because Nato leaders believe deep down that it will never be fought; yet it is being fought all the time on paper, and the Nato leaders believe also that if the Russians have the clear ability to win it, then they will have an advantage that they can exploit.

Both sides have medium-range battlefield nuclear weapons. With the SS-20 the Russians can strike accurately at military targets all over Western Europe. With Pershing and cruise Nato will be able to hit military targets deep in European Russia. If Nato does not have this ability, so the theory goes, its only possible response to an SS-20 attack would be an escalation to ICBM attacks on Soviet cities, with the likelihood of the total destruction of Western Europe.

So the new weapons can serve a dual purpose. In the shadow war they can provide a response to the SS-20 which does not involve collective suicide. And since they are American weapons their use would commit America to attacking Russia in defence of Europe.

The option of a seaborne cruise was rejected because it was politically unsatisfactory. It could perform all the same military tricks as a ground-based cruise, but it would not be on Nato countries' soil and visible, and so would not provide the same reassurance. Reassurance and deterrence are psychological entities, and depend on perceptions rather than hard facts. In this case the hard facts are that Nato could attack military targets all over European Russia even without the new weapons, by using ICBMs which are presumed to be targeted on Soviet cities; and that since these weapons are American and only America can take the decision to launch them, the United States is no more committed to escalation than it is to use its missiles based in America or at sea. The cruise and

Pershing open up another option for escalation; they do not compel America to take it.

The Soviet leaders are defensive-minded, and appear to be genuinely worried that these missiles could be used for a surprise attack on their missile force—a first strike, in strategic jargon. This is despite the fact that there will never be enough of them to destroy more than a fraction of the Soviet force. Russia has offered to dismantle some of its SS-20s in exchange for a Western promise not to deploy the cruise or Pershing 2.

One aspect of the missiles has received curiously little attention until recently: the question of control. Some American nuclear weapons based in Europe are controlled under a two-key arrangement. They can be launched only by officers of the host country and the United States acting together. In effect, the host country has a veto on their use. The United States would have been willing to have this arrangement apply to the cruise missiles, and probably the Pershings as well. But it felt, not unreasonably, that if another country was to share control of the missiles it must share the cost also. Britain was not interested in paying key money, and neither were Germany or Italy. So the weapons will be under American control. It is true that this control may be qualified. When Mr Heseltine was questioned in Parliament on the subject he quoted the 1952 agreement on American bases in Britain which said that the use of these bases is a matter for joint decision.

Herr Schmidt need not have worried about the consequences of a succession of Salt treaties reached by the super-powers over the heads of the Europeans. The US Senate refused to ratify the Salt 2 agreement. That move worried Europeans, as did the accompanying mood of American belligerence that began with Russia's entry into

Afghanistan and Ronald Reagan's entry into the White House. This has contributed to the anti-nuclear groundswell in Western Europe that has focused on these new weapons. Even Germany, anxious about its relationship with the Eastern bloc, has said it will have Pershing and cruise only if one other Continental European country accepts them also. So far, Italy is the only taker.

It is unlikely that their deployment could be stopped now, but not impossible. If the impending German elections resulted in a near tie, the Social Democrats might take office with the support of the Green Party. A likely price for the Greens' support would be the abandonment, or at least the postponement, of the installation of cruise and Pershing. This would be congenial to many in the SPD anyway.

In Britain the cruise would be cancelled if Labour won the next election and carried out the Party's programme on defence. On present trends and past performance neither seems likely.

If a new and more left-wing government came to power in Italy, Italy might pull out of the programme. Then Germany would have to follow suit unless it could find another country to share the notoriety of providing a home for these missiles.

There is a further possibility. When Nato took the decision to go ahead with cruise and Pershing, it also announced that it would start negotiations with Russia on reducing or eliminating long-range missiles based in Europe. These negotiations have begun. There were varying degrees of sincerity in this announcement. To some people in the Nato governments it was no more than a sop to public opinion in Western Europe to make cruise and Pershing more acceptable. Many officials in Washington, and some at the British Defence Ministry, feel that these new Western missiles are necessary to plug a gap in Nato's military—and therefore political—defence, and would be unhappy about any agreement that involved abandoning their deployment.

The standing American proposal is the so-called "zero option": scrap all the SS-20s in exchange for the non-deployment of cruise and Pershing. Russia has said it is willing to scrap some. There seems to be room for a compromise. Eugene Rostow, who was America's chief disarmament negotiator, believed there was and he was fired. There have been a few hints this month that the US Administration is not locked in totally to the zero option. Nevertheless given Soviet anxieties and the marked lack of enthusiasm in Washington for arms control agreements, it seems unlikely that the year of the cruise will also go down in the history books as the year in which nuclear disarmament began.

ENCOUNTERS

with Roger Berthoud

March 83

The American who revived Penguins

Three years ago all the odds seemed to be stacked against Peter Mayer, the suspiciously dynamic young American publisher who in late 1978 aged 41 had taken over as chief executive of Penguin Books. The firm had been shaken by a series of disputes at the top pre-dating the death of its founder, Sir Allen Lane, in 1970, after which it became part of the Pearson, Longman group. Confidence and profitability had declined alarmingly. A national institution seemed threatened. But some feared the cure (Mayer) might be worse than the afflictions.

Arriving from New York (though he was born in Hampstead, and studied PPE at Oxford), he spent his first year learning. Much was new to his experience, like the firm's truly international character, with 60 per cent of output sold overseas, and its emphasis on a strong backlist, accounting for 75 per cent of business. "And then there were all sorts of 'cultural mission' aspects which I had to understand and try to combine with making the firm profitable again," he recalled in his office at the firm's newish headquarters in the King's Road, Chelsea.

After the diagnosis, the medicine, which Mayer had to prescribe to an anxious staff against a background of sharply rising interest rates and an appreciating pound whose 40 per cent rise was hurting exports. First there was a major cost-cutting exercise, affecting the budgets of most departments. Then, more controversially, a severe pruning of some 800 titles from the backlist of 5,000. "That was seen to be the onset of the barbarians. The intent was to remove books from our programme which wouldn't pay for themselves, and to reconstitute the backlist with ones that could.

"We are now back over 5,000, but with stronger sellers or ones which we could publish differently: we converted some from rack-size at a small price to a larger format at a higher price more suited to their sometimes very esoteric content. There had been a sort of false populism here: 'if it's 95p, it's bringing culture to the masses', and a terrific smugness about what Penguin was. We had to catch up with the realities of publishing in the 1980s, keeping the quality but becoming more normal."

Bookshops, addicted to tradition, were unhappy about these moves, and hardback publishers were alarmed when, to clear a heavy backlog, the acquisition of paperback rights was sharply reduced. Then there had to be staff cuts: some 95 jobs went, though only 36 employees had to take redundancy money against their will. The battle with the unions lasted about four and a half months: a new, unpleasant



Peter Mayer, Penguin's chief executive: winning through despite all the doubts.

experience for Mayer, and for a time he hated going to the office from his home in Redcliffe Square.

The newspapers made a meal of it all, and played up fears that Mayer was taking Penguin too far down market. But the firm had started with a broad base in the 1930s and needed to recapture it, he maintained, not least by publishing fiction that was entertaining to a wider range of readers.

Stimulated also by livelier jacket designs which made Penguins (and Pelicans) more visible, the trade responded. "We had become more and more a purely bookshop business, so the buyer had to come to the books," he explained. "But all over the world in the last years the books have been coming to the buyers, through all sorts of different outlets [like supermarkets, chemists etc]. Penguin had opted out of the competition with the rest of the paperback industry." Last year, by contrast, it had five of the 30 top-selling new paperbacks, including number one, Audrey Eytton's *F-Plan Diet*, which in 1982 sold a staggering one and a half million copies globally, after being bought as a paperback original by Mayer despite doubts among colleagues about the British appetite for diets, fibrous or otherwise.

He would hate Penguin to be profitable without publishing great books. But he believes all the main Penguin lines are intact, with some valuable innovations. The share of Puffins, the

children's imprint, in the overall turnover has risen to 27 per cent. Omnibus volumes ("completes") embracing, say, the complete Sherlock Holmes stories are doing very well. The differing thoughts of Tony Benn, Milton Friedman and Shirley Williams are selling briskly, and new markets involving *inter alia* science and technology are being tapped.

Staff morale has improved sharply—and so have profits: a derisory £247,000 in 1980, they climbed to just under £4 million last year, and will be well up on that when the last year's results are announced in May, no mean feat in today's economic climate. Mayer emphasizes that it has been a team effort. But teams respond to leadership and in Mayer Penguin seem to have found a leader who combines real flair as a publisher with executive ability.

The serious study of art

That slightly elusive, two-headed creature, the Courtauld Institute of Art, is 50 years old. Which head to interview? Should it be Peter Lasko, who in 1974 took over from the subsequently notorious Anthony Blunt as director of the Institute itself in Portman Square? Or should it be Dennis Farr, who came down from Birmingham to become director of the Courtauld Institute Galleries over at

Woburn Square in 1980? The Galleries being more in the public domain I plumped for Farr, a tall, engaging, gentle man of 53.

The Institute came first, he explained in his book-lined office. It was set up by Sam Courtauld, the textile magnate, in his old home in 1931, and admitted England's first full-time students of art history in October, 1932. Courtauld presented 74 superb paintings, mainly Impressionist and Post-Impressionist, soon afterwards, later adding others and a substantial sum of money.

Up to then art history *per se* was not thought of with any seriousness in England, Farr said. "Edinburgh was the only university which gave a degree in it. It was different in Germany, Austria, France and Italy, and British scholars went abroad to study. There was a prejudice against art history here. I remember in 1947, when I went to the Institute to study, people asked me: 'What is art history? Can you really study it?'" Sixteen British universities now offer degree courses.

Courtauld's pictures were intended for the edification and enjoyment of the students, and also of the public. His munificence owed much to the inspiration of Lord Lee of Fareham, a former First Lord of the Admiralty who gave Chequers to the nation. Lord Lee's own collection, of some 90 fine old masters, came to the Courtauld via his widow when the Institute's Galleries were opened in 1958. Other bequests (notably from Roger Fry, the Gambier-Parry family, Sir Robert Witt, Sir Stephen Courtauld and latterly Count Antoine Seilern) have produced a finely balanced collection ranging from the 14th to this century.

The latest addition—of 19th- and 20th-century French and British paintings and sculpture—from Lillian Browse, formerly of the National Gallery and the dealers Roland, Browse and Delbanco, is currently being shown at the Institute's Galleries. Other celebratory shows are at the National Gallery (16 major Courtauld paintings) and British Museum (126 drawings from various bequests).

The location of the Institute's Galleries in Bloomsbury's farther reaches discourages all but determined, informed enthusiasts. That will change if and when the Galleries and Institute (which has 300 students, two-thirds being postgraduates) move to the north wing of Somerset House off the Strand. Some £4 million is needed for the adaptation of the magnificent premises there, and negotiations are proceeding between the Department of the Environment and London University, which is the Courtauld's parent body. The move to a big thoroughfare is ➤➤➤



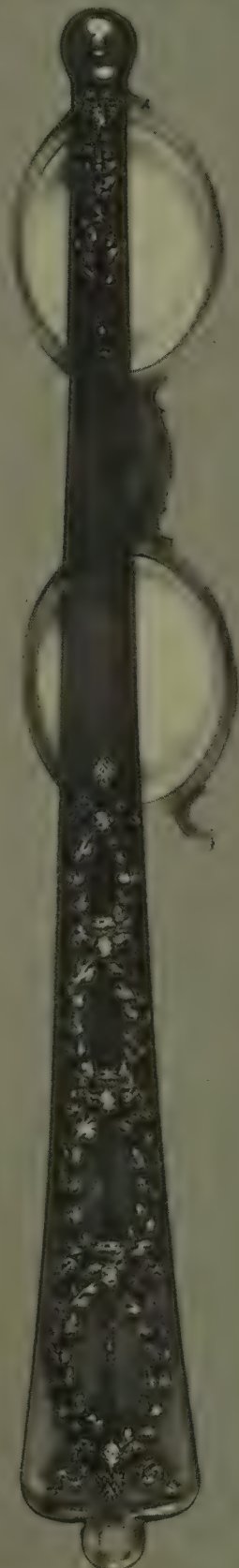
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By CARL FABERGE



A blond tortoiseshell lorgnette with a two coloured gold trellis of laurel leaves tied with diamond set ribboning Signed with initials Shown actual size.

ENCOUNTERS

bound to make the really outstanding quality of the collection better known. The Seilern collection, bequeathed on the death of the Anglo-American-Austrian connoisseur in 1978, has been valued at between £30 and £50 million.

"Even after 50 years we're seen as slightly *recherché*," Farr admits, "and certainly we have suffered from not having a collective identity, such as was always intended. Somerset House should provide that focus. We are hoping that there will be scope there for a much improved service to the public. That is partly what we are here for, and we have such marvellous things to offer."



Dennis Farr: a focal point in sight.

The secret of the Aunts

"We are professional amateurs and there lies our strength, in a funny way," said Mrs Kate Herbert-Hunting, managing director of Universal Aunts, pearls glinting reassuringly on neat silk blouse in the agency's austere Chelsea offices. It was indeed cheering to learn that the aunts are not just surviving the recession, but positively flourishing.

They were founded in 1921 by Miss Gertrude Maclean. Despite being beautiful, lively and much courted, she had been the perfect maiden aunt to well-travelled nephews and nieces, whom she often ferried around. When they grew up, an uncle suggested over dinner that she should provide a similar service for others. And so she did, from a tiny room in Sloane Street, meeting children, interviewing staff, walking a few dogs. The public prints applauded so novel a service and she was joined by, among others, the aviator Miss Mildred Leith, who died last year. "She gave flying lessons, and was also a wizard with cars," said Mrs Herbert-Hunting. "So Universal Aunts sold motorcars on a commission basis until the Second World War, when Miss

Leith became a senior trainer of women in the Air Force."

Nowadays there is a staff of some 14 ladies at the Walpole Street headquarters, running the various departments. Around 300 universal aunts are on the books, all volunteers via an informal network—plus perhaps 20 uncles ranging from an ex-Guards officer adept at delivering cars to vacationing students ready to do lifting jobs, painting, gardening etc.

Some activities are cyclical—like meeting roughly 1,000 boarding school children with parents (diplomats, businessmen, soldiers) abroad or in remoter Scotland. Where possible, the same aunts meet and often deliver to school the same children at the start of each term, collecting them at the end and sometimes at half-term, too, so a relationship develops. Hazards abound: fog, ice, snow, transport strikes, instructions over bad telephone lines, parents with poor English. Everything has to be checked. The "meet and greet" aunts also cope with incoming adults, often elderly, who are loath to face the metropolis of London without advice or, sometimes, an escort.

A growing activity of the special services department has been securing passports and visas for the executives of

big firms. "Probably two people daily will be taking six or seven passports to the embassies, with which we have developed good contacts," said Mrs H-H. "Then there's shopping. We have at least 15 first-class shoppers. An American businessman may have visited a company here, and wants presents sent to four or five people. We choose them, often sending a price list first by telex." More eccentric commissions have included sending a London telephone kiosk to Milan, venison to Scotland, and finding a stuffed horse for an exhibition.

"Social eventing"—not necessarily three-day—is another flourishing development. An aunt will devise a cultural, touristic or sporting programme (or a mixture) for the wives of visiting executives while the husbands are locked in conference, though the men sometimes join in, too. It tends to be hectic but entertaining for the aunts, and is a popular assignment.

The employment department is more prosaic but very busy, catering for a floating population of cooks, butlers, ex-nurses, secretaries and potential proxy parents—for that long-awaited parental break from home—and there is also an employment agency for full-time secretarial jobs. Baby-sitters are available (rather pricey), and there is a lettings department, much favoured by visiting American academics.

Mrs Herbert-Hunting's own favourite task is drawing up formal opinions for solicitors needing to know the cost of replacing the services of a housewife killed or injured in, say, a road accident, and sometimes appearing in court to back it up, which she finds fascinating. Other agencies do most of the same jobs, she agrees, but not in the same way. "What is unique here is the type of people doing it, and the tremendous dedication of those who come in and become universal aunts. The secret lies I think in the nature of the British woman. She will turn her hand to almost anything. Most others aren't geared to that."



Universal Aunts then and later: meeting school children at a railway station, left, in 1921 and, right, in 1953.

The cool and competent deputy

by Tom Arms

If Mr Reagan decides not to run for a second term as President of the USA, his loyal Vice-President—increasingly familiar around the world—may become the Republican candidate. A profile of George Bush.

At 7.15 am, when many people are groping for their alarm clock or staring into their coffee, George Bush, Vice-President of the United States, may be seen sauntering into his office. He has already jogged 3 miles and had his first intelligence briefing at his official residence opposite the British embassy on Massachusetts Avenue.

During his 11- to 12-hour working day, he may meet the strictly 9-5 President Reagan as many as five times. At least once a week they have a private luncheon together. The relationship is probably even closer than that between President Carter and Vice-President Mondale. The age gap must be in their minds, and many other minds: 1,000 wood-chopping, horse-riding and swimming photographs cannot erase the fact that President Reagan is 72 years old, while George Bush is a healthy and youthful 58.

Even if the President's health holds and if he were to complete a second term of office, Bush's competent and cool handling of the Vice-Presidency is strengthening his claims to be the next Republican presidential candidate. Naturally not everyone favours him. The Republican right wing seems to be leaning towards Congressman Jack Kemp, and some moderates favour Senator Howard Baker.

One of Bush's handicaps is his east-coast Establishment background, which the currently dominant west-coast conservative wing of the party mistrusts as instinctively liberal in its reflexes. Expressing that mistrust, a journalist once asked Bush why he came from such a privileged background. "I suppose I wanted to be close to my mother," he replied with dry good humour. Certainly the contrast between his upbringing and Reagan's could scarcely be more complete: the President came from an impoverished mid-west family, and fulfilled the American dream through the American dream machine of Hollywood.

Bush was waited on by servants from childhood. His father was Senator Prescott Bush from Massachusetts, and the family firm was the well known Wall Street brokerage business, Brown Brothers, Harriman. Young George went to a private boarding school for the privileged, Philips Academy in Andover. Emerging from the Second World War with the Distinguished Flying Cross for action against the Japanese, he went on, almost inevitably, to Yale after marrying Barbara Pierce, daughter of Marvin Pierce, publisher of Redbook and McCall's magazines. They have four sons and a daughter.

After Yale, where he majored in



CENTRA JENSEN, WHITE HOUSE

economics, Bush broke with family tradition, turned his back on Wall Street and headed west to Texas, determined to succeed on his own. Perhaps as some sort of penance for his background, he started sweeping warehouses for an oil equipment manufacturer and ended up making a great deal of money in the offshore oil business.

From the start his ambition was to follow in the political footsteps of his father, who had retired in 1962 after serving 10 years as Senator for Connecticut. By 1964 he had enough money of his own, and some good contacts. But in seeking to become Senator for Texas he aimed too high. He won the Republican nomination but his opponent, the incumbent Senator Ralph Yarborough, had the personal support of President Lyndon Johnson. In this first campaign Bush took a stance on the far right of his party. Barry Goldwater was the Republican Presidential nominee that year, and Bush seemed to be trying to out-Goldwater him. He was against civil rights legislation (then pending), and foreign aid; favoured arming Cuban exiles; and advocated US withdrawal from the United Nations should China be voted in.

Two years later he was the Republican Congressman from Houston and apparently swinging away from conservative Texas towards the more liberal Republicans of the north-east. He was a keen supporter of the Peace Corps and of the franchise for 18-year-olds, voted to abolish the draft and favoured birth control. Indeed he courted disfavour with constituents by supporting racially integrated housing for veterans. Today he fails the conservative litmus test by supporting women's rights and freedom of choice over abortion, and his campaign condemnation of Reaganomics as "voo-

doo economics" still sticks to him.

Men like the right-wing Senator Jesse Helms continue to regard Bush as a liberal wolf in conservative clothing. They point to his voting record in Congress as proof that his present conservatism is political expediency.

Bush sat in Congress for only two years, resigning his seat in 1970 to make a second bid for the Senate. This, too, failed. But during four years on Capitol Hill he made a name for himself as a hard-working party man and assiduously developed his contacts. Nonetheless it was a surprise when in 1970 President Nixon made him the USA's Permanent Representative at the UN in New York. There he had first to fight China's entry to the UN, then—having lost that fight—to start mending fences with the Peking régime.

At the height of Watergate he left the UN post to take over the unenviable chairmanship of the Republican National Committee, attempting to hold the party together as the Nixon administration sank into the political mire. He travelled widely through the USA, appealing for party unity, enhancing his reputation for loyalty, and beginning to build a national network of supporters.

His next post was as *de facto* ambassador to Peking, where he developed durable ties with the Chinese leadership: Mao's successor, Deng Xiaoping, has been a guest at the Bush Texas home. During his year in the Chinese capital Republicans started talking about him as possible presidential material. But before he left for Peking he had agreed to become director of the CIA on his return, and President Ford had to agree not to nominate him for the Vice-Presidency before the Senate approved his appointment.

Once installed at the CIA, Bush turned in his usual assiduous, competent performance, keeping out of major political rows and preferring to listen rather than score debating points. He did well and almost everyone liked him. Nicholas King, who worked with him at the UN and later wrote the only account of his life, said: "George Bush is one of the nicest men in politics. He is also perhaps one of the most ethical. If he has a fault it is that he is perhaps too nice for his own good."

Some commentators felt that if Bush had been prepared to be rougher in the primary campaign against Ronald Reagan he might have fared better. He started promisingly, beating Reagan (the favourite) by 2 per cent in the Iowa primary, to the dismay of the latter's campaign workers. Bush made the cover of *Newsweek*, and his press reti-

nue doubled overnight. But his political machine ran out of steam in New Hampshire.

By the Detroit convention Bush was almost a forgotten man, and ex-President Ford was the favoured Republican running mate. Ford wanted assurances of a White House partnership, and these Ronald Reagan could not give. So Reagan turned to Bush, who had been runner-up in the primary campaign. Bush gave the Republican ticket a liberal tinge; and while Reagan scored in the south, mid-west and California, Bush appealed to the north-east and Texas.

Once in office as Vice-President, Bush quickly endeared himself to Reagan by his willingness to work hard and stay in the President's shadow. His loyalty was rewarded when he was appointed head of the task force charged with "getting the government off the backs of the people"—politically a priority—by sifting through thousands of regulations and deciding which were dispensable. After a battle with the then Secretary of State, Alexander Haig, he was made chairman of the White House Crisis Management Committee.

Where Bush really scored with President Reagan and his supporters was in his conduct after the April, 1980, shooting of the President. While Haig rushed to the microphones declaring "I'm in charge", Bush kept calm. During the President's stay in hospital he kept his profile low. Even if wounded, Reagan was still President, and Bush continued to defer to him.

As the only member of the White House staff with solid experience in foreign affairs (though oriented to the Far East), it is in this field that Bush has had the strongest influence. Working closely with the State Department, he has become President Reagan's number one flying ambassador, visiting every continent except Antarctica and last year logging more than 200,000 miles of travel. He interrupted a tour of Africa to represent the President at Brezhnev's funeral and to meet his successor Yuri Andropov, and played a similar role at the funeral of King Khaled of Saudi Arabia. Twice he has flown to China to soothe Peking over US arms sales to Taiwan.

Quiet loyalty has been the hallmark of George Bush's Vice-Presidency. He is not keen to present himself as the President-in-waiting. Yet President Reagan himself, and the American public, must find it reassuring to know that so cool and competent an operator is there to take over the reins should the need arise ●

The Boat People in Britain

by Anthony Grey

There are now 16,000 Vietnamese refugees in Britain, many of them survivors not only of war and communist persecution but also hazardous escape by sea. Some are succeeding in making new and full lives here; for the rest the immediate outlook is bleak.

Photographs by Tim Motion.

Londoners can for the first time sample such exotic delicacies as *pho* soup and *bun thit nuong* in their own capital; citizens of Derby can seek relief from rheumatic aches and pains through the mysteries of acupuncture; and the England table tennis team includes a lithe, young Asian girl who plays with all the natural flair and verve of China's world champions. These are just some of the benefits to be derived from the 16,000-strong Vietnamese refugee community now settling down in Britain.

But three years after the bulk of the refugees arrived here in a blaze of publicity at the peak of the "Boat People" exodus from Vietnam in 1979, success stories such as these are still sadly few and far between. All the emergency reception centres have now been closed and the refugees have become scattered throughout the United Kingdom in towns and cities where council housing was available. The problems of resettlement that they face remain formidable, and for the vast majority the immediate future looks bleak.

With so many British people out of work, there were few job opportunities to begin with, and housing, the first necessity, was most readily available only in depressed areas; consequently 83 per cent of the refugees remain unemployed. They are also experiencing great difficulty in mastering English, and only about 20 per cent have so far acquired a minimal working proficiency in the language. Isolated and idle in an alien cultural environment, and in many cases separated from close relatives left behind in Vietnam, many are suffering persistent depression, and marital and family strains are widespread. The after-effects of war, persecution by the communist régime and their hazardous sea escape have also produced traumas which are dissipating only slowly.

I was prompted to begin this survey by the appearance in London towards the end of 1982 of Britain's first Vietnamese restaurant. Called "Linda's" after the chosen English name of the attractive Vietnamese woman who runs it (her real name is Nham), it is situated on the borders of Maida Vale in Fernhead Road, W9. It serves the distinctive Asian dishes of Vietnam flavoured with the pungent sauce, *nuoc mam*, and seemed at first sight to indicate a new buoyancy in the refugee community at

large. But it quickly became clear that neither its success nor the background of its owners was typical.

Linda herself was fluent in English before leaving Vietnam, having run an antique shop at Saigon's Tan Son Nhut airport. She had left Saigon with two daughters and a son a few days before the communist victory in April, 1975, and flown to England because she had friends here. For five years she worked as a welfare officer in one of the British refugee agencies, counselling newly arrived Vietnamese refugees "often 24 hours a day". Just over a year ago she married an English engineer who helped her to start the restaurant. She was therefore among the relatively small number of refugees who came to Britain at the end of the Vietnam War; by 1978 the Vietnamese community in Britain numbered no more than 600.

It was the dramatic upsurge of illegal departures from Vietnam by boat during 1979 that prompted the British Government in that year to accept a total of 11,500 refugees from camps in Thailand, Malaysia and Hong Kong. Ten thousand of these came from Hong Kong and, because the Crown Colony was the closest non-communist port for ethnic Chinese boat refugees, who were virtually expelled from North Vietnam by the Hanoi government during the Sino-Vietnamese troubles of 1978-79, some 70 per cent of Britain's Vietnamese community today are ethnic Chinese who come mainly from northern areas. They have had little or no previous contact with Western civilization and are finding the English language hard to grasp because, unlike ethnic Vietnamese, they have never used the Roman alphabet.

In addition most of the ethnic Chinese are uneducated—even illiterate—labourers, fishermen or unskilled blue collar workers with little to offer employers in this country. The Joint Committee set up by the Home Office, together with the three independent refugee agencies responsible for resettlement, recently concluded that the Vietnamese refugees as a whole are "one of the most disadvantaged groups ever to come to the United Kingdom". Many of those admitted had already been rejected by more selective nations such as Canada, Australia and the United States. About 3,000 had been picked up at sea by British-registered



vessels and another 2,000 came here legally under the "orderly departure programme", through which divided families are united abroad.

All these refugees are supervised by one or other of the three specialist agencies: the British Refugee Council is responsible for those settled in London, the Home Counties, western England and south Wales; the Ockenden Venture covers the west Midlands and the north-west; and Refugee Action, which has grown out of the Save the Children Fund, supervises central and eastern England, the north-east, Scotland and Ireland. Conditions vary marginally from area to area—unemployment is 100 per cent in Scotland—and the agencies differ in their styles and the emphasis they place on different aspects of their work. But volunteer "support groups" composed of local British neighbours and other spare-time helpers have generally been established by all the agencies wherever refugees are settled. Under agency supervision they have in many cases collected furniture, assisted the refugees in set-

ting up their homes and provided continuing help, guidance and friendship. But performance has varied greatly in different parts of the country; in poor London boroughs where community spirit is generally absent anyway, voluntary support groups are virtually non-existent. And in other parts of Britain, too, there has been a noticeable lessening of enthusiasm among these unpaid helpers.

The reception and resettlement programme has so far cost the British taxpayer just over £21 million; this includes £6 million spent on supplementary benefit payments. The Home Office intended to cease funding the three refugee agencies in March, 1983, and let the onus of the welfare work involving the Vietnamese pass naturally to local authorities; but councils throughout the country have shown themselves generally unwilling to accept this extra specialist responsibility. Strenuous representations to the Home Office about the plight of the refugees have consequently been made by the agencies and these resulted



recently in a reversal of policy and a decision to provide a further £600,000 for the agencies' work during 1983-84. This, however, was £100,000 less than the agencies asked for and, although they also sought an assurance that funding would continue for two more years, the Home Office has given no guarantees beyond March, 1984. This worries executive officers of the agencies, since for financial reasons there is bound to be some curtailment of their services to the refugees long before they are satisfactorily settled into their communities. In addition there is likely to be a continuing trickle of Vietnamese into Britain, as the Government is committed to accepting any new refugees picked up at sea by British vessels along with any further "family reunion" cases approved by Hanoi.

Despite the problems they face, however, not all refugees living here are passively resigning themselves to their fate. Although they were initially scattered throughout the country as a deliberate act of government policy to avoid the development of "ghettos",

nearly 10 per cent have determinedly moved themselves to new accommodation. This "secondary migration" is mainly towards big cities like London, Birmingham, Leeds, Bradford, Derby and Nottingham and it seems likely that this natural trend towards forming larger communities will continue. Dispersal, it is now realized, makes language and job training more difficult to organize. Official fears that such concentrations of Vietnamese might attract a hostile racial reaction have not proved to be justified.

Those few refugees who have already achieved some measure of success have, however, like successful individuals everywhere, not been drawn to follow the majority. In Peterborough four Vietnamese men managed to find modest jobs and saved hard for a year. They pooled their savings and at the end of 12 months with £3,000 in hand went to a local bank to seek a further loan. With commendable enterprise they have opened two fish and chip shops and a small plastics factory and seem to be on their way to

Linda, far left, has made a new life in Britain as a restaurateur, but some refugees attend rallies like that in Peckham, top and above, run by paramilitary groups who claim to have set up guerrilla bases inside Vietnam, above left.

establishing a successful joint business enterprise. A few Vietnamese doctors are buckling down to the long task of requalifying here in Britain, some young girls have already qualified as nurses, an acupuncturist trained in China has set up practice in Derby, and even before she has left school 16-year-old To Thuy Dung has won a place in the England junior table tennis team.

For some—especially single, unaccompanied young men—resettlement is being made more difficult by what is termed officially "the myth of return". All refugees naturally experience pangs of longing for their own country. For the Vietnamese these feelings have been sharpened recently by the appearance in Britain of organizers for two paramilitary groups dedicated to overthrowing communism in Vietnam.

Called respectively the National United Front for the Liberation of Vietnam and the Overseas Volunteer Forces for the Restoration of Vietnam, both groups claim to have set up guerrilla bases inside Vietnam. Both are led by former officers of South Vietnam's armed forces. Some recruiting of volunteers has, I discovered, been taking place in Britain, mainly among students and former South Vietnamese soldiers. Financial support is being sought here, although it is clear that their main source of funds is the more prosperous Westernized Vietnamese refugee community in America, which numbers more than half a million.

The two groups were founded two years ago in Japan and Australia and have since been gradually seeking support from the one and a half million Vietnamese refugees scattered around the world. At a rally in a church hall in Peckham, south-east London, arranged by a back-up organization resident in Britain calling itself the National Support Movement for the Resistance in Vietnam, a former South Vietnamese Marine Corps colonel, Pham Van Lieu, made a rousing speech predicting optimistically that victory over communism would be achieved by the end of the 1980s. A red and gold flag, said to have been brought from one of the National United Front's guerrilla bases inside Vietnam, was carried reverently into the hall by six young, brown-shirted Front members and was saluted with cheers and upraised fists by 300 refugees who had travelled from all over Britain. Such meetings obviously help to lift morale and remind the refugees of their national identity; the chances of their aims being achieved, however, are impossible to calculate. The British agencies seem to hope that in time the organizations might be turned into welfare groups that can help the Vietnamese in Britain to be self-supporting.

There was something awe-inspiring about meeting in their drab, new homes these quiet, shy Asian men, women and children who almost without exception had unflinchingly braved storms, shipwreck, attacks by pirates, and many other unthinkable dangers to come and live here. Before setting out they knew from foreign radio broadcasts that many thousands of their countrymen were drowning at sea. I asked every one of them how they had been able to face the possibility that they might die during their attempts to leave. Many could offer only a smile or a shrug—but the father of eight lively children living with his wife and family in a neat house provided by a newly set up charitable housing trust in Guildford, Surrey, struggled for words for a long time before producing the most memorable reply. "We knew we might die at sea, yes," he said. "But if we had not tried to escape, we would all have died gradually inside Vietnam."

Anthony Grey is the author of *Saigon*, the recently published historical novel chronicling events in Vietnam between 1925 and 1975.

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Memories of a Churchill generation

by Margaret Laing

Lady Soames, youngest daughter of Sir Winston and Lady Churchill, talks about her childhood and life in the public eye.



There is an intrinsic poignancy about the sole survivor of a famous generation. Lady Soames is "the last of my immediate family", and three times in less than three hours her Churchillian eyes shimmer with tears: not from self-pity but because she wonders whether, as family story-teller, she has been scrupulously fair to all the others.

She is now researching her third book, on her ancestors the fifth Duke and Duchess of Marlborough; but she still agonizes about her first, the prize-winning biography *Clementine Churchill*. "I should hate to think I made out that Mama was not a good mother. I don't think I did, do you?"

Put almost as a plea, this is one of many questions revealing a deep desire for accord. Her spontaneity and search for common ground encourage people to describe her as "sweet", which she is in the way of a well balanced wine, with a touch of crispness, body and, not least, "bottle".

The youngest of Sir Winston and Lady Churchill's five children, Mary Soames combines some of her father's open emotionalism and her mother's caution in a sanguine temperament very much her own. Of the four children who survived infancy—the others were Diana, Randolph and Sarah—she became the peacemaker.

She needed long antennae. For many years she did not even know that there had been another sister, Mari-gold, who had died before she was born, so desperately did her mother

hug even her grief to herself. "My mother was a very unconfident woman and the death of my sister hit her amidships," she reflects now. "Mama was introspective, a much harder person to get to know than my father. She had very few friends. She had a deep Scottish reserve and a suspicion of anyone with power and money.

"I always feel very cross when people try to make out that ours was not a happy family. There were unhappy strands in it, certainly, but I think there is tension and drama in all family life. There were no tight lips in ours"—a statement borne out by the time when its least extrovert member overcame her inhibitions sufficiently to hurl a dish of spinach at her spouse, Mary's father. She missed him but marked the wall and the family's collective memory.

Perhaps Mary benefited from being still in the schoolroom, seeing herself as the "persevering plodder" (she still does) while her sisters' adult beauty and high hopes were acting as catalysts on their own lives, sometimes with cruel consequences. Expecting less of herself, and of life, she bloomed later and more gently. "I think it's true that I have had the calmest and most contented life," she admits. She was also the only one of the four to escape what she calls the "very bruising" experience of divorce; yet as onlooker she also suffered.

She points out that the family have died "in order": first Diana, in 1965; five years later Randolph; and, sadly only a week before the publication of



JAN FROWN OBSERVER

Mary's recent book *A Churchill Family Album*, Sarah, whom she is missing greatly. "Sarah was really the closest to Mummy," she ponders. "She understood her and the things that worried her: there was a chemistry.

"I was amazed when I found how desperate my mother had been about money. Occasionally she just used to sink under the burden of the strains and emotions of ordinary family life. Now that I'm married and have a grown-up family myself I understand more that that can be a great preoccupation."

Mary Churchill met Captain Christopher Soames on day two of a trip to Paris with her father in 1946; on day 16 their engagement was announced. A family motto is "Shoot on the wing". "It's worked out all right," she says nearly 37 years on. "I'm very wary of giving a patent recipe for happiness in marriage because I don't believe you can do such a thing. There's an awful element of luck in it. The chemistry must work. And we've been so lucky with our children. Christopher was saying only the other day, 'We've had such fun, done such a lot together.'"

This has included the dreadful ordeal of canvassing ("I'm terror-struck—it's such an intrusion into people's lives") beside her husband in six elections; loving the constituency ("Bedford was my parish"); and being the wife of the last British Governor of Rhodesia and former Ambassador to Paris. "That was like being husband and wife in the corner shop. One of them always has to

The young Mary Churchill, walking with her parents to Westminster Hall in 1935, was to become Lady Soames, photographed at her Hampshire home.

be there."

Her view of herself now is similarly simplistic. "I always think of myself as a countrywoman. This is perfectly ridiculous: for the past 15 years I have spent more time in London. I sometimes seize a week in the country to write, but then I have to ration my gardening—I love it more than anything. We've had a Hampshire barn converted into a library opposite the Mill [their country house] and we both work there."

A picture of the Mill, a present from their five children for Lord Soames's 60th birthday, hangs in their Kensington flat. "It's not big, but with double bunk beds we manage to squish a lot in. I have a lot of energy—we all inherited a marvellous constitution from my father—but, though weekend life in the country is the greatest fun, it does take up pretty well all of that.

"I just can't do three hours' writing a day. It's not lack of self-control: there's my husband's life, my life, my children's, three grandchildren at the moment. It's a wonderful thing to feel one has provided a haven for a grown-up child. Basically, I believe women shouldn't throw away their unique role—unless they want to.

"I made a conscious decision to put my children first because I did feel

something had been... yes, missing, at home. I was lucky that I did not have to choose between being a mother and a high-powered career woman; things have come to me late. Perhaps I have been a bad mother in some ways, but I loved reading aloud to them. Emma used to keep a box of Kleenex and say, 'Mama always cries at this bit,' when I got to 'It is a far, far better thing...'

"I owe a lot to Nana, including my religious faith. She reeled off books while I was in the bath and she was sitting on the closed-down loo seat—*Westward Ho*, *Black Beauty*, Walter Scott, Jane Austen..."

Nana was Maryott Whyte, her mother's cousin, who took over from their previous nanny after Marigold's death and sent Mary upstairs to do her homework every evening "on the dot". She appreciates this, too, contrasting her good fortune with that of her mother, deprived of the rounded education she craved by her own mother, the capricious Lady Blanche Hozier, Countess of Airlie, who believed "gels shouldn't learn maths", straitened Clementine's budding intellect as far as possible and shielded her children from her own emotional life.

"My grandmother undoubtedly had lovers, quite a number I think," considers Lady Soames now, "but she would never have put her children in the position of understanding. They weren't littering about the place as they seem to these days. There was quite a lot to be said for the edifice of Edwardian hypocrisy in view of children's uncertainties."

So had Lady Churchill ever known that her father was probably not Sir Henry Hozier but Colonel Bay Middleton—intellectually less dominating, but "probably much more dashing"? "I know from some of the conversations we had later in her life that by then my mother had the feeling she wasn't his daughter," Lady Soames offers. "Yet his influence on her was the same as if he had been. She was frightened of him.

"Emotionally my mother had a very difficult life. She had a cushy war by the standards of ordinary civilians but it was for her a very hard war—whole life—from the point of view of anxiety and obligation and worry about my father. One sees one's parents differently as one grows up. Christopher and I had four golden years in Paris, though I found them very tiring. I'm an early-bedder. I think that may be why my mother and father did not spend more time together—they had different internal timetables.

"I was lucky in that my mother made a very determined effort, quite deliberate, to get at me from 13 onwards. We had skiing holidays together. She didn't mean to neglect the others—they were beautifully provided for—but she didn't give to the others as she did to me. The tide of her life was very full and I don't think she thought of it."

This perspective, and its Churchillian phrasing, evoke her father whose greatest quality, said Attlee, was compassion. And while she says of herself,

"I'm not a political goldfish, though I live in a political goldfish bowl," she has the historical imagination to say of the late Shah, "I always feel he was a tragic figure who might have gone down as the saviour of a nation."

She learnt most, she says, "at my father's table. There was such a flow of ideas, one heard good English spoken, poetry... I tried to learn a Shakespeare sonnet a night when I was on anti-aircraft duty in Hyde Park, and one Lent I tried to learn the psalms." Her writing is hard, mined by perseverance out of memory. Her former editor, Anne Carter, now retired, says, "We'd never known anyone write a first book like it—two pages and you were in. She was her father's daughter."

Was she his favourite? Someone might have suggested that she should face a firing squad, or go canvassing: she almost flinched. "The idea of being The Favourite always reminds me of Gray's elegy on the death of a favourite cat in a goldfish bowl—'The favourite hath no friends'.

"It was Sarah who went with him to Italy and wrote those marvellous letters (after the 1945 election); by that time I was very close to my mother. I think she was exasperated, bewildered and half deeply sorry for my father.

"Daughters are very useful. I'm glad I've got both: but if one wants a good whinge I would summon up a daughter.

"Once—and it stabbed me to the heart—my mother said, 'I see you have such fun with your children and I feel I missed out on that. I hope you won't remember me as a scold.' I thought how terribly sad it was after all she had done for everyone, especially for my father. She was always so deeply tender to my father. She was always there if there was a drama or illness, but missed sharing the fun. Self-discipline is marvellous, but it is bought at a price.

"I was so struck with terror when I heard Rebecca West was going to review my book on my mother that I practically left the country. Then I read it. I was riveted: I was enraged. Her review was very anti-Papa, very Women's Lib, but it was true she did point out that my mother was better company for other people when my father wasn't there; although she was no yes-woman. Sarah said, 'They missed the point on television. She was like a chandelier.' And it was true; she did give forth great life and sparkle."

The image is strikingly reminiscent of Sir Winston's memory of his own mother, Lady Randolph Churchill, the "fairy princess" of whom he wrote, "I loved her dearly but from a distance." Now the mould of past generations is broken. It has been replaced by intimacy, warmth, support. "My mother was a pessimist: I'm an optimist," confirms Lady Soames. She has forsaken the sofa for the worn Persian carpet from where she sits gazing up, a youngest child again for a moment.

Then the mother of the next generation braces herself. "If any of my family go into politics, I shall be canvassing from a bathchair." ●

Britain's fishing crisis

by Ross Davies

The agreement on a common fisheries policy for the EEC settled a seven-year dispute and gave British fishermen more than a third of the total catch. But the underlying crisis for Britain's fishing industry, which is internal, has still to be resolved.

Photographs by Richard Cooke.



Many of the current woes of Britain's fishing industry are self-inflicted. Though genuine losses have followed exclusion from the rich fishing grounds off Iceland and Canada, and the depredations of foreign trawlers nearer home, the harsh truth is that in the good years British fishermen largely forgot the consumer. When the bad years began, the consumer had largely forgotten fish.

Only recently—perhaps too late—have fishermen become interested in anything more than the catching of fish. For too long they did not care enough about how, when and where they landed their catch. At the quayside merchants took badly graded, badly iced fish and fed it into a ramshackle distribution system. Through processors and inland merchants, retailers

eventually took delivery of fish that was not as fresh as it should be. Even the fish shops knew more about preparing fish for sale than selling it in an increasingly competitive world.

Fishermen, merchants and retailers in Britain are mostly small businessmen, not much given to trusting each other or co-operating. They have had little time, or money, for marketing. Too little has been done to find out what customers want or can be persuaded to want and then how to sell it to them. In practical terms the better organized, more efficient (and more lavishly State-subsidized) farmers have elbowed fresh fish off the dining table to make room for eggs, poultry, cheese and meat. "The consumption of fish has halved since 1955, that of poultry has risen eight times," says Bob Bat-

tersby, the MEP whose Euro-constituency of Humberside embraces the stricken port of Hull.

These are hard times for consumers as well as for fishing folk, yet with more than three million people unemployed the British now eat twice as much beef as fish, even though beef can be three times as expensive. And the price fresh fish fetches no longer adequately sustains the present complement of fishermen and merchants. In less than 10 years around 3,000 fresh fish shops, about half the total, have closed.

Many young people are unused to seeing, buying or eating fresh fish, and between a third and a half of all fish eaten by Britons is frozen. When people do buy fresh fish they usually want cod, but British boats, now confined to waters richer in mackerel, can

no longer meet the demand. Foreign boats, including those from other EEC countries fishing in what were British waters, now supply half the total British market.

Meanwhile in Hull and Grimsby trawlers are laid up, rusting. In Lowestoft they are being converted into oil rig support vessels. The Government's aid to the fishing industry (£78 million since 1953) has been spent on keeping the fleet together for the good times that can never return, rather than on increasing efficiency or demand. In the fishermen's newspaper *Fishing News* there are often 50 or more advertisements in the "Vessels for Sale" column for every one in "Vessels Wanted". The number of fishermen may have stayed constant at around 23,000, but more now work part time and most earn less

than they did. Yet on each fisherman depend the jobs of at least six workers ashore. Landings of fish—955,000 tons in 1972—are now below 800,000 tons. Quayside prices, except those of cod, are sluggish and the British share of landings is down to about half. Only the costs seem to go up.

The EEC's outline Common Fisheries Policy, agreed last November, now finally in force, is designed to put an end to over-fishing and acrimony in EEC waters by allocating agreed fishing grounds and quotas to each member nation. The CFP took six anxious years to negotiate. In those six years Opec drove up the price of oil eightfold: trawlers are powered by oil and their nets are made from oil-based synthetics. Then the Icelanders declared a 200 mile territorial limit, cutting off the richest source of Britain's favourite fish, cod.

The Icelanders were soon followed by the Americans, Russians and EEC member states, including Britain. That at least saved EEC waters (in practice the North Sea) from being scoured by huge Soviet, Polish and East German factory ships. About one million tons of fish stocks, equivalent to more than a year's landings in British ports, were conserved, at the price of losing the far richer fishing grounds of Iceland, Newfoundland and the Barents Sea. Britain's large, economical, all-weather, distant-water trawlers now had nowhere to go. It was also at the price of concentrating the fishing fleet of the EEC in home waters unable to keep them in fish. It is still uncertain whether herring or mackerel stocks will recover from the resulting over-fishing of the past 10 years.

Britain had entered the EEC negotiations seven years ago with a trump card. A kindly Nature had placed not only much oil but three-fifths of the EEC's main edible stocks of fish in British waters. Peter Walker, Secretary of State for Agriculture and Fisheries, was obliged to hand back a lot of those fish to EEC partners who were also British fishermen's rivals.

British fishermen wanted a 50 mile limit around our shores, but would have settled for 12 with a "dominant preference" between 12 and 50. Mr Walker had to settle for 6 miles and no dominant preference. With about 60 per cent of EEC fish stocks in national waters, they would have accepted 46 per cent. They got 36 per cent. Appalled and muttering "sell-out", they swallowed a hook Mr Walker had baited with the offer of £15 million in grants, and grudgingly accepted the CFP deal: it would at least buy owner-skipper some time with their bankers and backers until—they hoped—the EEC weighed in with cash on the scale enjoyed by farmers through the Common Agricultural Policy.

Fish is hard to find, dangerous to pursue, and now hard to sell for a living wage. In 1980, 28 fishermen lost their lives; in 1978, 45. A fisherman can see as little as a 10th of the retail price of his catch. To the natural uncertainties and



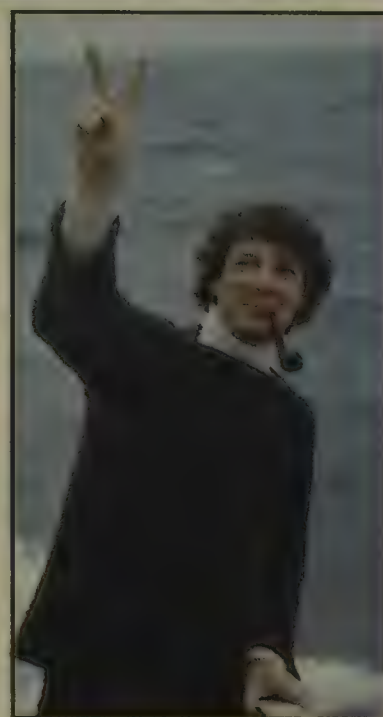
Desolate docks at Hull, top, and rusting ships at Aberdeen, above, testify to the precarious state of our fishing industry. Captain Kirk, the Danish MEP, above right, invaded British waters before Denmark accepted the CFP.

hazards of the deep have been added the man-made hazards of inflation, dearth and discord.

To say the fishing industry has not adapted would be to add insult to injury. Fishermen in particular are adapting, but all too slowly. The whole industry lags far behind that of the West Germans, for example, who have an integrated system all the way from net to table. The Danes are formidably efficient exporters, and have modernized their industry heavily. One change in the British fishing fleet has been to

smaller middle-water and inshore boats. There are now about 6,900 vessels in the British fleet, some 1,000 more than 10 years ago. All but 38 are under 140 feet long, compared with 197 feet in 1973.

Yet even with these smaller boats it is difficult or impossible to live on quayside prices. More and more skipper-owners are bypassing the merchants and processors to cash in themselves on retail prices. In Milford Haven, for example, Pino Antoniazzi was faced with laying up his two trawlers, the *Andrew Wilson* and the *London Town*. This year he will be keeping them and himself afloat by processing and retailing their catch, thus doing what German colleagues have done for years. Instead of waiting for the customers who never come, he is taking the fish to



them in refrigerated mobile shops. "The problem," he explains, "is that a farmer can take a cow to market, and if he doesn't get the price he wants, he can take it home again. But a fisherman can't put fish back in the sea."

So hard have times become that fishermen are even beginning to put to sea when it suits the market rather than themselves. Despite their rough-hewn image, they like to set sail after one weekend and tie up before the next. Thus, if fishermen care to dock on Thursday evening, dockers might care to unload them in time for the opening of the last fish market of the week on Friday morning. Or then again, they might not. Fish kept hanging around in merchants' and processors' stores all weekend might reach a fishmonger's "fresh" fish slab a week or more ➡➡

Britain's fishing crisis

after being caught. It is not unknown for West Country fish to travel up to Hull before being returned for sale in Bristol, in half-empty lorries.

All that is changing. Men in Peterhead will put to sea in force seven winds if they scent a catch. They and their colleagues from other Scots ports are infuriating English fishermen by chasing mackerel in "their" waters. Cornish fishermen, who catch mackerel not with a net but a line, neither can nor want to supply the needs of the Soviet factory ships which—debarred from actually fishing in British waters—put into Cornish ports to buy what they need. The Scots have no such scruples. They fish in Cornish waters with seine nets which scoop up fish which the Cornishmen would regard as undersized. This Klondyking, as it is called, is the last straw for the Cornishmen.

"Flagships" are another bane. In rare unanimity, fishermen and merchants are furious over the activities of some 60 Spanish trawlers which, in anticipation of EEC membership, are registered as British. This is perfectly legal: providing the flagships have a British skipper and mate, they may fish off the British quota.

But it is not all negative. Klondykers and flagshippers take away large quantities of fish which would otherwise depress local prices. By the same token British skippers will happily land fish in Continental ports; and if British quality and price are not right, British merchants will buy foreign fish. From the perspective of Cornwall, however, it means falling catches. If things do not change this year, says Looe skipper Paul Greenwood, "I reckon we tie up to the quay and bloody well rot."

In Fleetwood, Eddie Walker of the port's fisheries development committee told me, "Four years ago we were at Dunkirk, with hope. This year, we're at Alamein with a chance." Bankrupted by the Cod War, Fleetwood is trying hard to attract the bigger boats from other British ports with a combination of keen landing charges, modern handling and good prices based on a marketing campaign for Fleetwood.

Eddie Walker rejected criticism from the inshore fishermen of Fleetwood and elsewhere of a deal with the Icelandic Trawler Owners' Association, under which this year up to two Icelandic boats will land cod each week. "All we're interested in is fish," he says. "If Gaddafi turns up with it, we'll not refuse him."

If fishermen, merchants and retailers play (and pay) their part this year in a new, five-year marketing campaign by the Sea Fish Industry (formerly White Fish) Authority, more public money may be made available for the fleet. But without effective marketing it would be "like Ford investing millions of pounds in new plant and not telling anybody about the new Sierra," said Peter Seales, the SFIA's chief executive.



Fishermen haul in the silvery harvest of the sea, top left, to be sold at the fishmarket in Hull, top right. About a third of all fish consumed is sold at fish and chip shops, such as this one in Lisson Grove, London.

The campaign will emphasize the allure of fresh fish: the trade's shaky grasp of marketing was typified by its predilection for the adjective "wet". Three main targets are schools, fish and chip shops and supermarkets. In the schools the aim is to stop children being served fish that was poor in quality even before it was badly cooked. Fish and chip shops dispense about a third of all fresh fish consumed. Most are run by husband-and-wife teams with little training, so there is no uniformity of service and therefore of expectation. Into this gap have stepped the fast food chains. Uniformly clean, bright (if bland) and heavily marketed, they have snatched a lot of business from fish and chip shops. Where the latter are reliable and imaginative, people will flock to them. Even choosy

Londoners will queue in the street on a winter's night outside the Fryer's Delight in Bloomsbury or the Sea Shell in Marylebone.

Supermarkets are where the future lies, as corner shops and yet more fishmongers crumble before the onset of "one-stop" shopping. The supermarkets have long since scooped up much of the trade in fresh meat, vegetables and fruit from the unfortunate little men but have been reluctant to open fresh fish counters. Latterly low quayside prices for fresh fish have tempted the bigger supermarket groups like Marks & Spencer, Sainsbury and Safeway into setting up counters in their bigger stores. Their enthusiasm has been dampened by the difficulty of obtaining steady supplies of good fish and by the fishing industry's reluctance

to advertise their wares. Even the frozen fish-processing companies—Findus, Ross and Bird's Eye—tried and failed to stabilize supplies of British-caught fish by putting catchers and suppliers under contract. Unilever's retail chain of fishmongers, MacFisheries, foundered on the same rock after running into difficulties resulting from high overheads and an unwieldy organization.

"Fish still swim, people still eat fish," says Eddie Walker in Fleetwood. "We've got to get the middle bit right—the catching and the marketing." This will take time, and not much time is left. Only the British consumer can save the industry. The Danes and the EEC, in this as in so much, may be a useful scapegoat. The real problems lie, as usual, at home ●

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LOUIS HEREN'S URBAN RIDES: 5

Milton Keynes

Photographs by John Robert Young

The genesis of Milton Keynes can be traced back to Aristotle and Plato, both of whom wrote about the perfect town, small enough to be socially cohesive but self-supporting. Thomas More later dreamed of clearing the hovels of Tudor London and in *Utopia* proposed 54 new towns, but the Victorians were the first to do something about it.

The great industrial cities they created filled some of them with dread. They were afraid that the ever-increasing populations would be impossible to control, and a few were appalled by social conditions which could only get worse. The new electric trams made dispersion possible; hence the Victorian suburbs which still encircle most cities, but these created new problems and in 1898 Ebenezer Howard launched the new town movement. He had as models the company towns of Bournville and Port Sunlight, the creations of chocolate and soap philanthropists, and four years later work was begun on his first garden city at Letchworth,

some 30 miles north of London.

It was not a complete success. Manufacturers jibbed at moving away from established transport facilities and money was short, but undeterred he organized his second garden city at Welwyn. Again he was bedevilled by money problems, and the movement finally got under way only after the passing of the New Towns Act in 1946.

This empowered the central government to plan and finance, in partnership with the development corporations and local authorities, an unspecified number of new Jerusalems. They reflected the idealism of the post-war Labour government, but it was generally agreed that something had to be done to prevent further urban sprawl.

Crawley, Hatfield and Hemel Hempstead were the first of the new towns, and their number had reached 17 when Milton Keynes was designated for development in 1969. The national total, including Northern Ireland, was 28. Milton Keynes was not the last, but from the beginning was regarded as the

most ambitious project.

This self-proclaimed city is certainly the largest planned urban development in Britain. It will eventually cover 22,000 acres, and the population is expected to reach 200,000 in the 1990s. At present it is rather more than 100,000, which suggests that the economic depression has not slowed down the rate of growth.

About 500 companies have moved in, creating 28,000 jobs, and the well designed shopping centre is said to be the largest in the country. About 20,000 houses have been built, a quarter by private developers. Among the services and amenities provided are 56 schools, 45 miles of road, 50 miles of cycle and footpaths, and acres of parkland and lakes. Further development will depend upon persuading more companies to lease the advance factory units and offices or build their own, but the development corporation is convinced that sufficient momentum has been generated.

It also believes that the social goals

which inspired early pioneers such as Howard have been attained. Milton Keynes, it is claimed, albeit modestly, is already a good place to work in, bring up a family and enjoy life to the full.

I was not at first convinced, and still admit to a residual scepticism. Planners have given planning a bad name, and not only because of professional deficiencies and personal idiosyncrasies. The assumption that, like Nanny, they know best has surely been disproved by tower blocks and other architectural monstrosities which depress the human spirit and encourage vandalism.

Given that planning is not all bad, and is indeed necessary in these crowded islands, there remains the philosophical belief that only God and time can create an ideal environment. Marxists argue that man is master of his fate, a belief widely shared by non-Marxists, but both have yet to produce the evidence. Men such as Le Corbusier are now known to have been false prophets. As for time, man has produced instant coffee and fast

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Far left, Norfolk House, the main office area of central Milton Keynes. Left, the covered shopping plaza. Top, one of a series of walkways which link the shopping and domestic areas of the city. Above centre, a newly built arts centre beside an old village pond. Above, an ultra-modern house which uses solar panels for heating.



Milton Keynes

foods but not instant environments. Rome, as somebody said, was not built in a day.

That said, a need for new towns was seen. In the case of Milton Keynes it was to relieve the continuing industrial and social pressures on London and the south-east, and with the other new towns which ring London it was a good alternative to the further growth or congestion of the metropolis. The decision to develop them was planning at its simplest; macro-planning, if you like. As for Milton Keynes, the development corporation did benefit from lessons learned, frequently painfully, in the earlier new towns. Which probably explains why the corporation tried to emulate, in a planned way, the natural growth of older cities.

Cities such as Birmingham and Manchester grew because of the demands of industry and commerce, and as I have said the development of Milton Keynes depends upon the growth of economic activity. And as London remains a liveable city because the villages it enveloped retained their social cohesiveness, Milton Keynes is being largely built as a collection of self-contained neighbourhoods.

The master plan provides a grid of roads within which factories, offices and houses are built in small adjacent groups. Each is comparable to a village or neighbourhood and has its own pub, post office and local shops. The architectural styles differ; about 70 housing schemes have been completed or begun, which gives each neighbourhood a sense of identity. Central Milton Keynes, with its shopping centre, offices, civic centre, cafés and restaurants, is to them what the West End is for London's villages.

The master plan has much to commend it. Most of the inhabitants can cycle or walk to work on car-free paths,

although the corporation admits that a car can be useful. The road grid, and the dispersion of factories and offices, should eliminate traffic jams. Most of the children can walk to school.

It was helped by the fact that within the development area are the three small but established towns of Bletchley, Wolverton and Stony Stratford, which developed after the coming of the Grand Union Canal and the railway. There are also 13 established villages, one of them the original Milton Keynes. Together they had a population of about 40,000, a good nucleus for expansion. They had been incorporated in the plan and left largely untouched, which has helped to reduce the inevitable rawness of any large building development.

It is probably too early to assume that Milton Keynes will be successful. The planners may get it about right, but human nature can be contrary or perverse. For instance, I am a Londoner and generally am only happy in a big city. I do not like the noise, litter and congestion of London, but accept them as part of the price of its pleasures and intellectual excitements. I would also miss the bustle, as well as the theatres and restaurants.

Not all of us come from London, and not all Londoners enjoy the city or are in a position to enjoy its delights. Lack of money is not the only reason for this sad state of affairs as I was reminded by a young Londoner who, unattached, had moved to Milton Keynes in her early 20s. She had commuted from Orpington to the City, which meant that she spent two hours a day travelling. This had left little time for enjoying London, and the rush hour hustle was exhausting. Orpington, she said, was deadly dull; there was little or nothing to do. But she had had hardly a spare moment since settling in the new city.

This was surprising. The conventional wisdom has it that new towns are

This estate is part of the mixed housing provided to suit all income groups.

ideal for young parents and small children but cultural deserts for teenagers and unattached young adults. She denied this vehemently. She was a member of a theatre group, had found new friends and was delighted with the sporting and recreational facilities.

The development corporation lists 152 recreational facilities and is constructing another 25. There are three large leisure centres, a theatre and an amphitheatre, as well as lakes for sailing and bird-watching reserves. An old manor house is used for exhibitions and as a crafts centre.

Young families predominate, and another complaint about the new towns is that they have separated couples from relatives and friends, and children from grandparents, aunts and uncles. Certainly social disruption has been inevitable, although no more than when couples move to suburbia, and it is not necessarily regretted by those who want to escape from mothers-in-law. Accommodation for elderly as well as physically handicapped people is available in Milton Keynes, and it will not remain a largely one-generation town for ever. The older new towns already have grandparents who arrived as newly-weds.

The attractions of Milton Keynes for young couples are obvious, however, and new friendships are quickly established. I was struck by this on my first visit in 1974. The town was in its first stage of development with few leisure facilities available, but the people I met said that it was a friendly place.

One powerful attraction is shared ownership, a scheme which allows a house to be purchased in stages. Couples who cannot at first afford the usual mortgage payments can buy a share of the house or flat—the minimum share is 30 per cent—and pay rent on the remainder until they can afford

to assume full ownership.

Milton Keynes claims to be no less attractive for companies seeking new factory or office space. Some large firms manufacturing or distributing a variety of products are already established, and the British Standards Institution is developing a 13-acre site. The attraction, apart from the environment, a contented work force and good housing for executives, is the location. The M1 is near by, a large railway station has been built, and north Buckinghamshire is proving to be a good distribution centre for companies with customers in the Midlands, London and the south-east.

Flexible leasing arrangements for factory units have attracted small and expanding firms. One manufacturer of micro-processor systems began with 3,000 square feet of space and now occupies eight times as much, which would have been difficult in an older city without moving to a new site.

Milton Keynes also claims that it is rapidly becoming the Hatton Garden of high technology, which with luck could give Britain a new lease of economic life. So far this is a dream, but one can understand why the new breed of technicians are attracted to the half-realized dream of the earlier pioneer, Howard. They are not dependent upon nearby sources of heavy raw materials such as steel and coal, and their products can easily be transported by road or rail. Heathrow and Birmingham airports are not far away. The very modernity of the town matches their life style, and it must be pleasant to work in sight of trees and flowers.

What this means for older cities shaped by the first industrial revolution is anybody's guess. Hard-pressed Manchester and Glasgow cannot hope to provide such a pleasant environment largely free of crime, vandalism and traffic jams, although the London dockland development programme, if imaginatively planned, could be a potent rival. Some members of older city councils I met all over the country bitterly resented the new towns which had reduced their tax base and were competing successfully for new industries, but this is probably a short-sighted view.

The new towns have gone some way towards relieving housing and population pressures which has made renewal a little easier. Glasgow has only itself to blame for building such terrible housing estates as Easterhouse. The assumed threat of the new towns should persuade older city councils to try harder in making their cities more attractive, and competition between cities for new industries could be beneficial for the country.

The new towns will have their own problems with the passing of time, but these larger concerns need not bother the citizens of Milton Keynes as they walk or cycle home from work along leafy paths. As I have said, it is not the life for me but I hope they continue to enjoy the good life as they see it in Milton Keynes ●

THE COUNTIES

Richard Adams's

BERKSHIRE

Photographs by Trevor Wood



Everyone feels that his own county has a claim to be of major historical importance, but if the Berkshireman has no strong case, no one has. I emphasize that I am talking about the true, not the despicably truncated, Berkshire—the Berkshire where I was born, the entire northern boundary of which was formed by the Thames. Precious little of importance has taken place in English history without Berkshire having something to say to it. There is far too much history and there are far too many interesting and beautiful places for me to hope to squeeze everything into an article like this, so I have selected what means most to me.

We start very strongly, with one of the oldest known burial sites in England—Wayland's Smithy, so-called, which lies a little north of the Ridgeway, the oldest road in England, about a mile west of the White Horse on the Lambourn Downs. Wayland was a Scandinavian folk hero whose story is told in one of the oldest songs of

The River Kennet at Thatcham, possibly the oldest village in the county since there was a settlement there from c 6000 BC, with Chamberhouse Farm in the background.

the Edda; *Beowulf* also alludes to him. When I was a boy the "smithy" (see Kipling's *Puck of Pook's Hill*) was nothing more than a cromlech—a pile of tumbled stones in a spinney, the remains of some ancient construction. Since the Second World War it has been excavated and restored, proving to comprise two Neolithic and Bronze Age barrows, dating from about 3700 and 3400 BC.

The White Horse of Uffington has long been the emblem of Berkshire. The oldest of the white horses of the chalkland scarps, it is 374 feet long and was probably created some time about the first century AD as a territorial landmark of the Dobunni tribe. The strange, stylized shape was kept pristine through the centuries by the villagers of Uffington. Traditionally, the annual "scouring fair" was the occasion for weeding and cleaning up the horse;

now it is a DoE job.

"The owld White Horse wants zetten to rights
And the squire hev promised good cheer,
Zo we'll gie un a scrape for to kip un in zhape,
And a'll last for many a year."
(Tom Hughes, "Scouring of the White Horse", 1859.)

Michael Drayton (1563-1631) evidently liked the White Horse, too: "And but that Evesham is so opulent and great

That thereby she holds herself in the sovereign seat,
This White Horse all the vales of Britain would overbear
And absolutely sit in the imperial chair." ("Polyolbion")

It is said that if you stand in the eye of the White Horse and wish (or pray), your wish will be granted—once. It

certainly worked for me, in a matter of vital importance.

In Anglo-Saxon times Berkshire formed part of the kingdom of Wessex and there are many relics of Saxon occupation, including the burial grounds at Long Wittenham and Frilford. King Alfred the Great was born about 848 at Wantage in the White Horse Vale, and fought the Danes up and down Berkshire in the 870s. In days gone by, people believed Alfred created the White Horse as a sign of victory, but even though he didn't, he deserves to be associated with it as the greatest of all Berkshiremen.

In 1066 Berkshire was part of the earldom of Harold, and a local force supported him strongly at Hastings. This loyalty was punished by the Conqueror with sweeping confiscations, and the first Domesday survey of 1086 shows no estates of importance in the hands of Englishmen.

There are not many early Norman churches remaining structurally »→

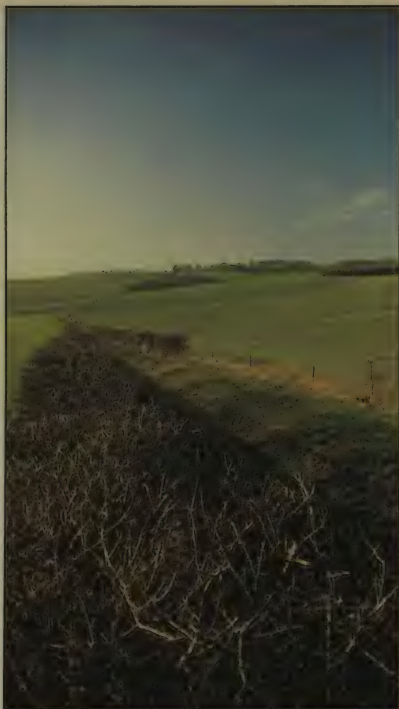
Berkshire

unaltered since they were built in the late 11th century, but Berkshire has at least one: at Avington, a hamlet with a farm and a great house on the left bank of the Kennet a few miles east of Hungerford. It is well worth a visit (the key is available from a cottage). Here, with the Kennet weirs pouring near by, you can really form some idea at first hand of just how bleak, meagre and basic life must have been 900 years ago.

The rectangular stone shed is about as bare and twilt as it could be, movingly spare and beautiful. The south door has a fine, zig-zag Norman arch. The beak-headed chancel arch (originally round, too, of course) has sunk inward, so that now it is getting on for horizontal. There is an arcaded Norman font with 12 bays containing 13 figures, but I am not altogether sure whether these represent Christ and the apostles. Certainly one figure has a key, but some of the others seem more cryptic. In the floor of the choir are some beautiful, early 18th-century grave-stones of the James family, complete with coats of arms and their splendid punning motto "J'aime à jamais".

I am a Newburian and, although Newbury is no longer the rural market town where my father was a surgeon of the hospital and doctor in attendance at the race meetings (we all used to get free passes to the members' enclosure, to say nothing of tips from grateful jockeys), I retain a deep affection for it. Its most famous citizen was John Winchcombe (sometimes called John Smalwode), known as Jack of Newbury. Jack's historical significance lies in his rise to wealth and influence at the turn of the 15th century, although born a nobody and never raised to the nobility. He exemplifies the

Right, on the Ridgeway, near Wantage. Below, the Greek amphitheatre at Bradfield College, cut from a chalk pit.



Top, the view from White Horse Hill, the highest point on the Berkshire Downs. Left, the Church of St Mark and St Luke at Avington, which is entirely Norman and still has nearly all its original windows. Above, Combe Gibbet, site of a 17th-century hanging.



Berkshire

contemporary rise of the middle classes and the growing prosperity of England through wool. He was an early capitalist and employer of mass labour. When Jack was young his master died and he married the widow, overcoming several rivals to do so.

"Who flocked to see her, young and old, In part for love, in part for gold. But this was a gallant Cloathier sure, Whose fame for ever shall endure."

Jack did so well as a clothier (nothing like him had hitherto been seen in England) that he was able to rebuild St Nicholas's Church, the parish church of Newbury, a fine example of Perpendicular, with a beautiful tower (and the addition of some excellent 19th-century stained glass). When the Scots invaded the north in 1513, in the absence of Henry VIII in France, and Queen Catherine was desperate for troops, Jack, so it is said, equipped and led 30 bowmen to Flodden at his own expense. The story goes that he knelt to the Queen, who said, "Rise, gentleman." Jack answered, "Your Majesty, I am no gentleman, for my rentes come from the backs of little sheepes, but we are here to serve our Queen." An old

ballad runs:

"The Chesshyre Laddes were bryske and brave
And the Kendall Laddes as free,
But none surpassed, or I'm a Knave,
The Laddes of Newberrie."

Jack died in 1519 and has a rather modest brass in the church.

Jack's "manager" was William Dolman, whose son Thomas proved a worthy successor. He, too, became rich and began the building of Shaw House, the fine Elizabethan dwelling still standing north of the town. A contemporary local comment ran, "Lord, have mercy on us miserable sinners. Tommy Dolman hath builded a new house and turned away all his spinners." Dolman's retort was, "Edentulus vescitium dentibus invidet et caprearu oculos talpa contemnit." (The toothless man envies the teeth of those who gnaw and the mole has no use for the eyes of the doe.)

In the Civil War Berkshire was a veritable cockpit. I was born and grew up very near the field of the first battle of Newbury, (September 20, 1643) where Viscount Falkland, one of the most attractive and able of King Charles's supporters, was almost suicidally killed. It has often been suggested that if the king had won this battle he would

Wayland's Smithy, ancient burial site.

probably have won the war. The Parliamentary army, under the Earl of Essex, was returning from Gloucester, desperate to get back to London. It aimed to pass just south of Newbury, where Charles and Rupert barred its way. At the end of the day Essex had still not broken through, but the Royalist army retired into Newbury and did not renew the engagement; Essex marched on, by way of Greenham Common, to London.

More than a year later Cromwell himself was involved in a second battle with Charles at the other end of Newbury. The aim was to prevent Charles's retreat to Oxford and if possible destroy his army. The king's headquarters were none other than Tommy Dolman's Shaw House, now occupied by his descendant Humphrey. It was hardly damaged, but there is a tradition that a Parliamentary bullet just missed Charles standing in a window of the library, and also that both Charles and Dolman fought hand-to-hand with the rebels in the garden. If this is true, Charles was the last English king to engage in personal fight. Owing to a certain lack of aggressive spirit on the part of Lord Manchester, command-

ing the Parliamentary side, the Royalist army was able to slip away towards Oxford that night.

In the extreme south-west of the county, between Inkpen Beacon and Walbury Hill, stands Combe Gibbet. It is kept in repair, and renewed as often as necessary, by the terms of the lease of the tenants of a neighbouring farm. The present gibbet, however, was erected by the Hon John Astor. (In 1895 the Berkshire-Hampshire boundary was moved south to include Combe; so the gibbet, formerly in Hampshire, has been in Berkshire for nearly a century.) The story is grim, though we really know no details. In 1676 George Broomham and Dorothy Newman were convicted at Winchester of the murder, on Inkpen Down, of Broomham's wife and son "with a staff". The crime excited so much local horror that they were sentenced to be hanged *à la carte*, as it were, on the highest point in the county. A double gallows was erected and it has never been used again. The story was adapted by the film director John Schlesinger, himself a Berkshireman, for his first film, *Black Legend*, made on the spot with a local amateur cast in 1947.

I was at school at Bradfield, and I cannot end without mentioning that beautiful place. Its glory is the famous Greek amphitheatre, unique in Great Britain. In 1890 Dr H. B. Gray (Bradfield's equivalent of Arnold of Rugby) began its construction, entirely with local labour, in an old chalk pit. In 1898 he enlarged it to its present capacity of about 1,600 to 2,000. A Greek play in original Greek has been performed triennially at Bradfield for the past century (excluding the wars). In the bye years they do Shakespeare. The theatre, embowered by surrounding trees, has wonderful charm and atmosphere, and I have been happier there than in any other single place in my life. Thanks to "Greekier", as it is called, I have seen most of the surviving Greek plays produced in a theatre similar to those for which their authors wrote, and understand thoroughly the difference between ancient Greek and Shakespearian drama. In Greekier, I saw my first performances of *Twelfth Night*, *A Midsummer Night's Dream*, *Romeo and Juliet* and *The Taming of the Shrew*.

Its rural setting makes Bradfield a pleasant place for a boarding school. In summer we used to roam the countryside freely. I well recall Bucklebury Church (which also has a fine Norman south door) with its Jacobean pulpit and famous painted glass sundial window, complete with a *trompe l'oeil* fly.

What an inadequate article! Nothing about Windsor, Ascot, Reading and much more. Berkshire is like a great sponge of history. It is but squeezing and the past comes pouring out. This, perforce, has had to be only a gentle squeeze. If my ghost ever walks, it will be by the Kennet at, say, Chamberhouse Farm on a June evening, with the trout rising to the mayfly and the swallows skimming and splashing over the sunset-reddened water ●



Berkshire

Area

311,074 acres

Population

675,588

Main towns

Slough, Windsor, Maidenhead, Bracknell, Wokingham, Reading.

Main industries

Electronics, brewing, confectionery, light industry, agriculture, tourism

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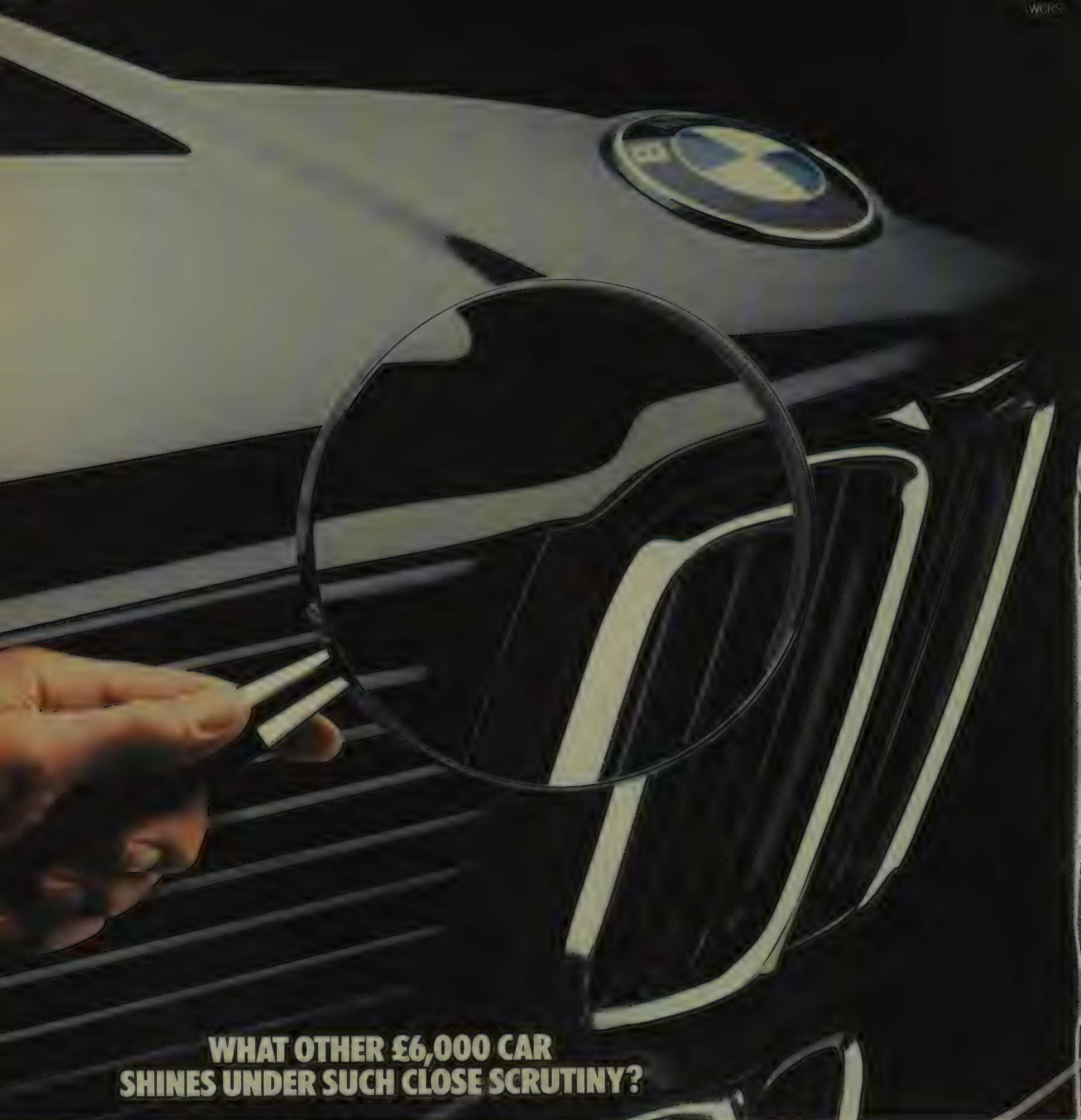
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The mystery of the *Hollandia* medallion

by Rex Cowan

From the discovery of a silver medallion among the wreckage of an East Indiaman which sank off the Scilly Isles there emerged a finely detailed story of the lives of one 18th-century Dutch family.

When the Dutch East Indiaman *Hollandia* sank off the Isles of Scilly in July, 1743, on the way to the East Indies with a large cargo of silver treasure for trade, all the sailors, soldiers and passengers, numbering some 300, were drowned. Since its location by divers in 1971, the wreck and its contents have been systematically surveyed and excavated. Thousands of artifacts have been catalogued and studied, but many enigmatic items have come to the surface, sometimes damaged or incomplete, some of which still defy attempts at identification. Among the finds is a large collection of personal objects belonging to the crew or passengers. In 1973 large areas of scattered wreckage were sighted over 60 metres from the main wreck site. Analysis of the survey of this section indicates that the ship was holed by impact with a reef of rocks a mile away, and that the lower cargo decks broke down as the ship sank, strewing cargo and personal belongings from chests on to the seabed, before the main hull sank to the bottom 60 metres away.

One day in May, 1975, a diver on the cargo area of the wreck site surfaced with a fine silver medallion in his hand. From the outset it was a mysterious object, obviously no ordinary piece of domestic bric-à-brac or part of the currency of trade. Whom had it belonged to and what was it doing on a trading ship bound for the Indies? It was one of those discoveries familiar to historians and archaeologists which hint at a past which is personal and intimate. It was to start a lengthy period of historical research in national and municipal archives and museums, and to reveal a graphic story which with the help of Dr Dudok van Heel of the Amsterdam Municipal Archives it has now been possible to reconstruct in detail.

The medallion was a silver wedding memento struck to commemorate 25 years of marriage between Margaretta Clevering (née Schrick) and an Amsterdam surgeon named Bernardus van Vyve in 1736. Besides the two coats of arms, one of the van Vyve family and the other presumably of the Schricks, there are decorations symbolizing fertility, love, peace, the horn of plenty for prosperity in marriage, and the "all seeing eye". But the married couple did not die on the *Hollandia*: Margaretta died in Amsterdam, Bernardus in Bruges, both in 1758. Who then took the

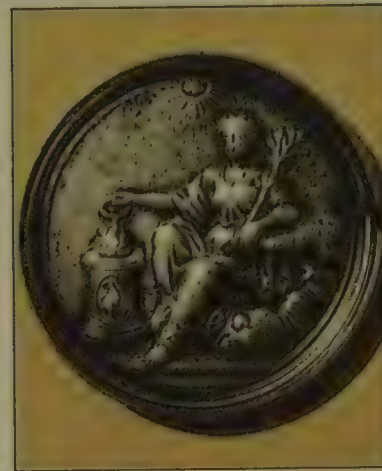
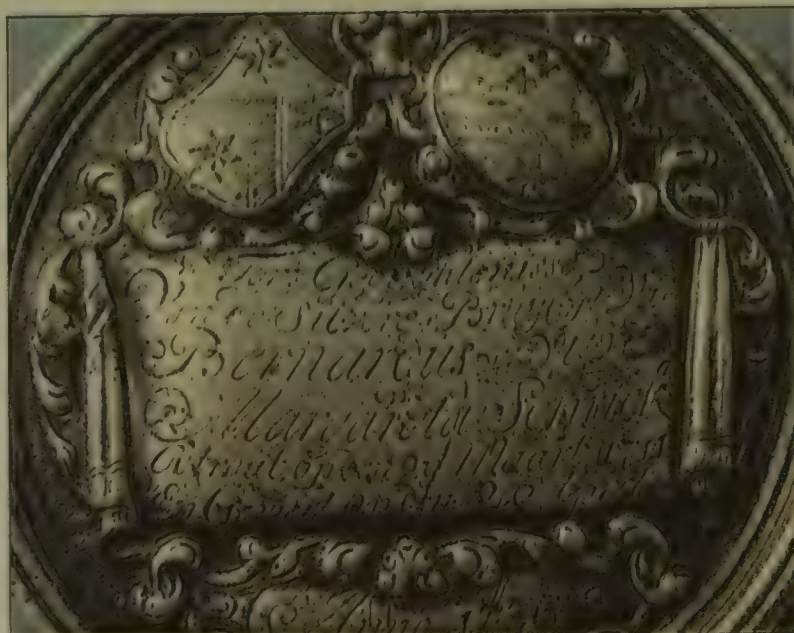
medallion aboard the stricken vessel?

Bernardus van Vyve, the last of 10 children, was born in 1684 to a Belgian Roman Catholic family in Bruges. As a young man he first joined the Guild of Butchers but, finding that his talents could be better employed on living subjects, he became an apprentice surgeon serving his time aboard ships at sea, a less expensive method of obtaining professional qualifications. By 1710 he had arrived in Amsterdam, ready for his final examinations for entry to the Surgeons' Guild, but needing both money and citizenship to launch him on his future career. A detailed account of how he set out to achieve these aims is contained in the records and witness statements of a court case against him for breach of promise of marriage. From these records Bernardus is portrayed as an ambitious, not to say unscrupulous and vacillating Lothario.

Early in the summer of 1710 Bernardus pursued a young maiden of a substantial Amsterdam family, Anna Centon. She seemed wary of his ardent attentions, but finally accepted his offer of marriage, after he had sworn to convert to the Protestant faith and abandon his next sea journey. Shortly afterwards however he met Margaretta Clevering who had been widowed in April, 1710; her husband had been a man 18 years her senior, also a surgeon, who left her with four small children and a thriving medical practice.

With a haste that was almost indecent, Margaretta saw her opportunity to acquire a new husband and breadwinner in return for a home and business in the house which she owned at No 46 Brouwersgracht. She and Bernardus, nine years her junior, would appear to have been well matched for she went after him with a combination of bribery and intimidation, by offering him free citizenship and a surgeon's practice, and then threatening to ruin him when, as happened later, he showed signs of reverting to his earlier liaison with Anna Centon.

By this time Bernardus, suspecting the sort of captivity Margaretta had in mind, found another surgery in the Tuinstraat where he rented a room using Anna's father as his financial guarantor. But, on returning to Brouwersgracht to collect his belongings and confess his duplicity to Margaretta, she pushed him into his room, locked the door and took away his



Top and above right, the reverse and obverse sides of the medallion commemorating the silver wedding anniversary of Bernardus van Vyve, who appeared in *The Anatomy Lesson of Professor Willem Roëll* by Cornelis Troost, 1728, detail above left.

clothes. He climbed out the window and ran half naked to Anna's house. Begging her parents to let him call them "father" and "mother", he went to Anna's room where she was in bed and renewed his promise to marry her. For three days he stayed in their house—three days of love, marred by the irate widow who pursued him in the street shouting threats and refused to let him remove his belongings from her house. Then opportunism won: Bernardus returned to the widow who lost no time in publishing the banns for the wedding. She was then pregnant, having sealed the deal in bed with Bernardus before marriage. Anna Centon countered with a court action and objections to the banns. A long period of wrangling was settled by a payment of 700 florins as damages to Anna by Margaretta. She in return got Bernardus, married him in church on March 28, 1711, and on April 17 he sat for and passed his final examinations.

On February 5, 1741, Margaretta went to church to celebrate midday communion. While she was away Bernardus decamped to Bruges. Margaretta never saw him again. In Bruges Bernardus became City Surgeon and later Dean of the Guild of Surgeons.

Further research supplied the re-

maining details. In the Hague archives of the Dutch East India Company the Directors of the Amsterdam Chamber record their permission on March 6, 1743, for Baroness Anna Bentinck, sister-in-law of the Governor of the East Indies, van Imhoff, and a member of one of the most powerful Dutch families, to take her personal maid, Margaretta Clevering, daughter of Margaretta's first marriage, aboard the *Hollandia* on its fateful journey.

This Margaretta Clevering must have been a sad and lonely middle-aged woman of 47. All her six children had died before the age of five. Her husband had sailed to the Indies in 1740 and the only way she could join him was by entering Anna Bentinck's service. When she boarded the *Hollandia* that day in 1743 she carried the medallion she had been given.

The last, rare and dramatic discovery was made in a closed gallery of the Jewish Historical Museum in Amsterdam which houses part of the collection of paintings of the former Medical Museum. In a painting of Cornelis Troost of 1728, *The Anatomy Lesson of Professor Willem Roëll*, Bernardus and one of his stepsons, Pieter Clevering van Vyve, are shown among the group observing a dissection.

A matter of detail

by Ursula Robertshaw

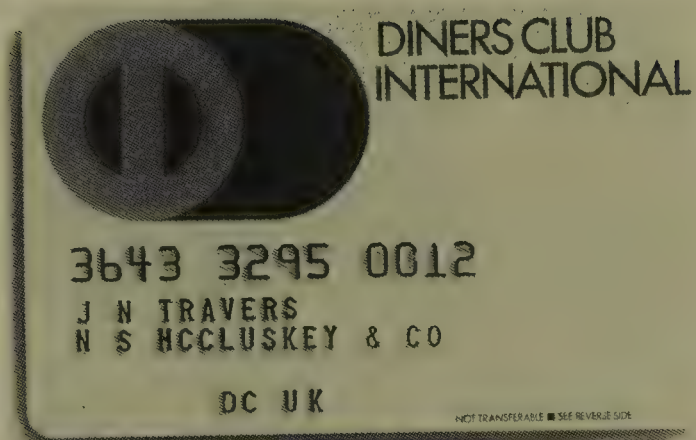
The most striking characteristic of the small ceramic sculptures made by Border Fine Arts is their fine detail: fur or feather you want to touch, grains of wheat you swear you could pick up, eyes that gleam with an uncannily real lustre. These effects, and the relatively low price of the figures, are achieved by a new process, evolved by the firm since its foundation in 1973, which employs an 80 per cent high quality porcelain powder plus a catalyst, producing a body that will take the fine detail yet have the strength to permit even an elaborate model to be produced in one piece, instead of having to be built up from many.

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Collectors may note that it is the firm's policy to phase out and replace models with new designs—about 50 have been dropped since 1973 ●



Top, seal pups, and Labrador pups, from Judy Boyt's Early Days series; £12.50 each. Above left, Happy Cat, £22.50, and Aristocat, £16.95, from Judy Boyt's Cat Around the House series. Above centre, harvest mouse with ear of wheat, £29.50; above right, fox cub with hedgehog, from the First Encounters series, £24.95. Both these models are by Ray Ayres. All available at Thomas Goode, 19 South Audley Street, London W1Y 6BN.



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The last man on the Moon

by Patrick Moore

More than 10 years ago, in December, 1972, Commander Eugene Cernan climbed back into *Challenger*, the Lunar Module of the Apollo 17 mission, and minutes later he and his companion, Dr Harrison ("Jack") Schmitt, blasted back to rejoin the third member of the team, Ronald Evans, who had been orbiting the Moon alone. The first phase in lunar exploration was over.

Apollo 17 was the most scientifically valuable of all the missions, if only because Schmitt was a professional geologist who had been given astronaut training specially for the occasion. Cernan, however, was no stranger to space-flight: in 1969 he had been within a few miles of the Moon during the flight of Apollo 10—the last rehearsal before the actual landing achieved in July of the same year by Neil Armstrong and Edwin Aldrin.

A few weeks ago I had a long talk with Cernan, who is now a highly successful businessman. He has changed very little since his astronaut days and, most significantly, has lost none of his enthusiasm for the Moon. I asked him what was his most vivid memory; his answer was not quite what I expected: "Overall everything was rather overshadowed by the view of the Earth itself. It's been said that the Moon is colourless, bland and unbeautiful, but that's not true; the Moon is beautiful and majestic with its valleys and towering mountains. Yet to me the greatest realization was that of standing in the middle of a dim charcoal picture, looking back through the blackness even though it's filled with sunlight—and seeing the Earth, with its life and its colour. That meant more to me than stepping out on to the surface of the Moon."

One question often asked has been, are stars visible in daylight from the lunar surface? Earlier astronauts had said little or nothing about them, but Cernan was more positive. "When you're standing in sunlight on the surface of the Moon you can see stars if you concentrate very hard. Of course we made several orbits of the Moon before we came in for landing, and when you're over the dark side of the Moon you are probably in the blackest blackness anyone can imagine. You're out of sight of the Earth and you can't see the Moon below you. All you can see are hundreds and hundreds of stars."

Obviously the landing area—known to astronomers as Taurus-Littrow, not far from the edge of the grey plain called the Mare Serenitatis or Sea of Serenity—had been carefully studied; Cernan reckoned that "he knew it as well as his own backyard". On the surface, navigation had to be considered as the Lunar Module carried a "moon-

car" in which Cernan and Schmitt were able to drive for considerable distances. Estimating distances is not easy because there are no trees, roads or houses and, since the Moon is a much smaller world than the Earth, its surface curves more sharply. "When you look at some object and think it's about a kilometre away, it may really be as much as 10 kilometres."

The surface gravity of the Moon is one-sixth that of the Earth. "That's much better than zero gravity, as in space," Cernan said, "because it's nice to know that there's an 'up' and a 'down', but there are problems. When you're walking, and want to change direction, you have to make up your mind several steps before you start to turn; when you're driving along in the Lunar Rover and hit a rock, one side of the Rover will rise up. You always have to be careful. The only thing between you and the vacuum of space is your space-suit, and to puncture that would be fatal."

There was another problem, too—the lunar dust which, he said "was probably the most awkward hazard of all. The dust is like graphite, but graphite lubricates, whereas lunar dust makes things stick together. It gets into your space-suit and all the moving parts of the vehicles. Back inside the Module we took off our space-suits and we could actually handle the samples we'd collected (something which is never done by Earth-based scientists). The dust is so fine that it even gets into the pores of your skin. It took me many weeks after my return to get rid of the last traces of it."

During the Apollo 17 flight I was at Mission Control in Houston, Texas and I well remember the excitement when Schmitt called out that he had found what he described as "orange soil". Nothing of the sort had been expected and it was confined to one area, the craterlet known unofficially as Shorty. When the coloured material was analysed the orange hue was traced to numerous very small and ancient glassy "beads".

Would Cernan like to return to the Moon? "Yes. I'd go tomorrow if I had the opportunity. I'd like to take time to recapture those moments which went by so quickly. Each of the 13 days of the mission had its own magic; but there were so many things which had to be done, and on which your life depended, that there was no chance to stand back and enjoy it all. I'd like to go back to do just that."

To his regret, Cernan knows that he will not make another flight to the Moon, but at least he and his companions have shown the way. Apollo will never be forgotten. It marked the beginning of a new era in the story of mankind—and without men such as Commander Cernan, it would never have been possible ●

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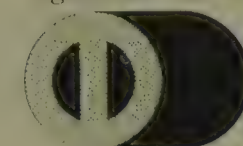
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WINE

New Zealand classics

by Peta Fordham

The annual tasting which marks the publication of the new wine-list of Lay & Wheeler of Colchester is a red-letter event in the wine-writer's diary. It presents wines of classical excellence, the novelties usually confined to unexpected vintage discoveries that have turned out well, and perhaps a new "house" with something to please.

But the 1981 tasting had a surprise in store. On the first table of red wines there was a bottle from New Zealand. Tasting it (slightly patronizingly, I must confess) I, like my colleagues, was considerably surprised to be confronted by a wine of real quality. This was for most of us a first acquaintance with the new breed of wines from "down under".

In fact, though the New Zealand wine industry is a young one, an enormous amount of work and thinking has gone into it recently. The Church, as so often happens, first grew vines there in 1819, when the Reverend Samuel Marsden recorded that he had planted 100 grape vines brought from Australia. In 1831 James Busby, the first Crown Resident, happened to notice vines growing and returned two years later with some French and Spanish cuttings from which, in 1840, he made some white wine which he sold to the military. This wine-making was quickly emulated by French settlers and the government, impressed by these efforts, had the good sense to seek professional advice from an Italian viticulturist, Romeo Bragato, who immediately recognized the possibilities of the land.

A government research station was set up at Te Kauwhata, which still operates today. The wine being produced was obviously good, winning a gold medal at the 1908 Franco-British Exhibition in London for a red wine which we would probably not appreciate today, but which suited Edwardian taste. But meat and dairy produce, plus the discovery that fruit could be an important export, swamped the infant industry and there was little significant increase in wine production for a number of years.

When, with hindsight, you look at the climate and soil conditions of New Zealand, not to mention the opportunities that followed the overwhelming of the European industry by the attack of phylloxera at the end of the 19th century, it is odd that no one earlier spotted the enormous opportunities that existed. A temperate climate, a high proportion of volcanic soil, a remarkable natural supply of water in river, stream and gentle rain—conditions are perfect for the type of grape that grows best in northern France and Germany. At first the producers went for the heavier, higher-alcohol wines which were sweeter, too, and happened

to suit current local tastes. But with increasing knowledge they turned, fortunately, to the cultivation of the more classical grape varieties, many of which are specimens of ungrafted types imported in the 19th century.

Wine-making in New Zealand began to expand at last. Perhaps the best-known name today is that of Cooks, although they are a young firm. It was in the mid 1960s that a group of Aucklanders bought some land for a small vineyard adjacent to the research station at Te Kauwhata, in the belief that the country could and should produce true, high-quality wines. The cuttings they used to start the long-established vinifera varieties were mainly from the old Mission Vinery, which was the oldest vineyard still in production, dating from 1850 when it was founded by French monks. They named their vineyard after Captain James Cook.

The land they chose was specially favourable. Sun-facing slopes with perfect drainage, the right soil conditions, warm summer showers and a totally temperate climate were all perfect ingredients for the production of those grapes which do best in Alsace and Germany. The pioneers were proved right. Today their production is of such white wines as Pinot Gris (the "Tokay" of Alsace), Müller-Thurgau (perhaps the best performer in English vineyards), Chenin Blanc, a wine which has improved dramatically with the use of controlled fermentation; and, rather surprisingly, Gewürtztraminer which, while having a spicy flavour that is not quite Alsace (the grape never travels unaltered), is a remarkably pleasant wine, delicate and complex. It is a curious fact that the Gewürtztraminer grape, though its origin is uncertain, probably came from the Balkans, but reached its full perfection only in the much cooler climate of Alsace and Germany.

It was, as I said, a red New Zealand wine that I tasted at Lay & Wheeler and it was wonderfully good. Since then I have tasted many more and found pretty high quality throughout. Whites are best for immediate drinking: the Merlots and Cabernet Sauvignons in general need some more bottle-age to reach their best. Montana, with Seagram's resources behind them, also produce very good wine—these are the most likely houses to find in this country. But they are all wines that certainly command attention, and are likely to be the only "European" production from southern sources. Stockists include Lay & Wheeler, and in London, Russell & McIver.

Wine of the month

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TRAVEL

A break in the Ardennes

by David Tennant

In the Marché des Légumes, the open-air vegetable market in the old quarter of Namur in Belgium, a four-piece band was competing with a 150-year-old hurdy-gurdy. Wood turners, wool spinners and artists were at work under the trees, and flags, bunting and medieval-style banners flapped in the breeze. The cafés and bars were doing a brisk trade with barbecued sausages and the potent local beer, still brewed in traditional style.

The celebrations last summer marked the inauguration of a pedestrian precinct as part of the city's long-term plans to restore its former splendour. Much has already been done and several beautiful houses are open to the public. Namur, about 35 miles south-east of Brussels, is dominated by a vast citadel which has played a major role in European history from Roman times to the Second World War. Overlooking the point where the rivers Meuse and Sambre meet, it is a major tourist attraction with a particularly good museum, and is surrounded by a great park with a cable car to its upper works.

In the park stands the Château de Namur, one of Belgium's most famous hotels, which was built in the grand style of the pre-package tour era but which has all the modern amenities. It has 30 bedrooms, elegant furnishings, a heated indoor swimming pool, superb gardens and the best views in the area. It is part of one of Belgium's leading hotel schools, which means that its rates are modest (about £18 single, £24 to £27 double a day with breakfast) and the food is *haute cuisine*. The cost of meals is very reasonable: a three-course hot and cold buffet lunch (eat as much as you like) is around £8. The dining room is open to non-residents although it is essential to book ahead.

Namur is not short of good restaurants, one of which is Le Temps des Cerises in the Rue des Brasseurs, where brewing still takes place. The restaurant has cherry pink décor, the atmosphere is informal and relaxed, and the owner is full of bonhomie. I had the best steak au poivre I have eaten in a long time. *Prix fixe* menus range from £6 to £9.

About 10 miles south of the city in the tree-lined valley of the Meuse and just off the main road to Dinant is the Château d'Annevoie. One of Belgium's stateliest homes, this 18th-century mansion is the home of the de Montpelier family, whose ancestors built it. It has a unique water garden with cascades, fountains (one shaped like a huge fan), waterfalls, long pools and a network of flower-lined streams and channels, fed by four natural springs which are said never to freeze.

The gardens are open daily from April to late October, the Château until

the end of August and during weekends in September, and the entry fee to both is about £2. There is a café, a garden centre and the inevitable souvenir shop.

Namur is one of the main gateways to the Ardennes, the most scenic part of Belgium with forest-covered hills, meandering rivers in which there is excellent fishing, and a scattering of pleasant small towns and villages which have not been turned into brash tourist developments. French is the language and gastronomy is not the least of its attractions.

Some of the family-run restaurants and small hotels in the province of Namur have formed an association to offer the best in domestic cuisine at modest cost. One, Le Floriale, is in the pretty little village of Lustin some 9 miles south of Namur. An excellent three-course dinner with wine and aperitif cost about £8 a head. Everything was freshly cooked, using locally grown vegetables and fruit wherever possible, and served with a polite swiftness not always found in larger establishments. There are also several rooms to let, which are comfortably furnished.

Although Namur may not be high on the British holidaymaker's list of favourite Belgian towns and cities (Brussels, Bruges and Ostend are the most popular), it makes an ideal spot for a short break or is a convenient stop on a car journey to or from destinations farther south. It is about 120 miles (mostly by motorway) from either Ostend or Zeebrugge, where there are car ferry connexions to Dover or Felixstowe, and it is 45 to 50 minutes by train from Brussels.

The current first-class return rail fare from London via Dover or Folkestone, Ostend and Brussels to Namur is about £57 (£10 less in second class), with a £10 supplement if you travel by jetfoil from Dover to Ostend which takes about 100 minutes, compared with three and a half hours by ferry. The excursion fare by air from London to Brussels is £74 or £92 return according to dates of travel, and the return rail fare from Brussels to Namur is about £6 first class, £4 second class.

Until the end of October Sealink have a Mini Break holiday in Namur, which includes a two-night stay at a good-class tourist hotel in the city with bed and breakfast and costs about £51 to £60 per person with first-class rail travel. And again you can travel by jetfoil for £10 extra. These prices apply from London, the home counties and the south-east. Additional nights are available as required ●

Belgian National Tourist Office, 38 Dover Street, London W1X 3RB (tel 01-499 5379). Château de Namur, Avenue de L'Hermitage, 5000 Namur, Belgium (tel 010 32 81 22 26 30). Sealink, 163 Eversholt Street, London NW1 1BG (tel 01-388 6798/6794).

South African diary

by Michael Watkins

First day: Spent in flight. I took off from London Heathrow, 6.50 pm on British Airways flight BA 053.

Second day: Touched down at Salisbury, Rhodesia, renamed Harare, Zimbabwe, since my last visit. At 8 am arrived in Durban. Collected my Mazda 1300 from Avis and headed for the Maharani Hotel, facing the gigantic Indian Ocean rollers as they scoured miles of sandy beach. This was my fifth visit to the Republic of South Africa and first impressions remained unchanged: the appalling "municipal" feel of much downtown architecture, and an exaggerated passion for cleanliness. Rape carries the death sentence here; I suspect spreading litter does as well. The day passed in a jet-lagged blur. The Maharani did a superb curry lunch, served by a waiter called Gratitude; there's a strong Indian influence in Durban.

Third day: By 6.30 am the Mazda was doing 100 kph going north towards Hluhluwe in Natal. Arrived comfortably in three hours, checked into Zululand Safari Lodge, run by Bob Maginley, an Englishman. Accommodation is in thatched *rondavels*. From mine I immediately spotted two white rhinos larking about in the mud of a water-hole, not 50 yards away. They were watched by cheeky egrets and, more respectfully, by zebra, nyala and wildebeest. Nearby baboons chattered.

Close to the lodge was a Zulu *kraal*, Kwa Umsasaneni, where visitors were welcome. I joined a small tour-group and we were presented to the chief. The *sangoma* (witchdoctor) was there; so were the unmarried women, bare-breasted until they find a husband. The going price is, apparently, 11 cows for each wife; although, commerce being what it is, one can do a deal for five cows down, the rest in cash.

By the cool of late afternoon I was miles away, in the Hluhluwe Game Reserve. In the couple of hours before sundown I spotted vervet monkey, rhino, buffalo, zebra, impala, kudu, eland, warthog. No luck with hippos or crocodiles by the river; but I saw a secretary bird. Neither did I see the black mamba, hooded cobra, or rock python which can reach 20 feet in length. But I was delighted by a magnificent, fully-grown cheetah which leapt from a bank, crossed in front of the car and disappeared into the bush after its prey. Fourth day: At 6 o'clock the morning was laundered fresh, the silence palpable. I was driving in an open truck, using my eyes. This is one of Africa's most benevolent gifts: it teaches us to use our eyes again, to tread softly.

The Zulu guide and I tracked a pair of white rhinos, leaving our vehicle to stalk them on foot. We were up-wind, but I was still surprised. The guide must



The skyline of Durban with the rollers of the Indian Ocean as foreground.

have known what he was doing—but did the rhinos? We watched a giraffe breakfast off acacia shoots.

My own breakfast eggs and bacon on the lodge verandah tasted better than they do indoors. Two ostrich appeared to examine me, blinking academically, like Oxbridge dons. Burying their heads in sand is not the total of their repertoire; they have a lethal kick as well. The day unwound in languorous heat.

Fifth day: A nasty decision last night. I would have liked to turn north-west to Rorke's Drift, scene of the 1879 battle when 130 men of the British Army held off 4,000 Zulu warriors, earning 11 Victoria Crosses. From there I would have returned to Durban via Ladysmith; but it was an impossible drive in the time, so I took the fast route back to the Maharani in time for a 6.30 am start. I set out along the coast road south from Durban past Umgababa to Port Shepstone and Kokstad.

By midday I was crossing the border into the Transkei Republic. "Welcome—Feel Free", read the border sign. This is the Bantu homeland, where the white man is a guest. It is self-governing and the land, for the main part, looks poor, scrubby. There are cows, goats, sheep, little else.

In Umtata, the capital, I parked the car to walk the streets. Half-expecting curiosity, even mute hostility, I met instead complete indifference in this black city. Women shop for bread, for fruit, as they do in Johannesburg or St John's Wood. They change cheques at Barclays Bank. Macdonald hamburgers may not yet have arrived in Umtata, but Colonel Finger-licking-good most certainly has.

In the late afternoon I crossed the river border back into South Africa, soon to be in East London, longing for a swim—it had been 11 hours' driving—but shark warnings were up. Sixth day: Foot down to Port Elizabeth, then coffee break at the Grand Hotel, Humansdorp. It is a typical small town: the Dutch Reformed

Church strong. They probably say grace before meals, are more right-wing than Attila-the-Hun, suspicious of clever modern men. Calloused, but kindly. Coffee at the Grand was lousy.

Then came the battering beauty of the Garden Route, into the Tsitsikama Forest, past Storms River. In the forest are yellow-woods, stinkwoods and saffron woods. There's a sense of freedom, too, as if man has opened a cage rather than attempted to tame nature. Plettenberg Bay leads to Knysna where once I talked to game warden Nick Carter who wrote *The Elephants of Knysna*. He said to me, "The elephants are doomed."

Eighteen kilometres from "Plet" there used to be a sign *Gevaar Olifante*—Danger Elephants. This time the sign was gone; so it looks as if Carter was right. This is the Garden of Eden—where all our troubles began—on the way to lovely Wilderness where proteas, moraeas, arums, agapanthus, sparaxis and jacaranda were flowering. Seventh day: Another spectacular drive through Big Country, so big that it reduces man, makes him aware of his own small stature. Mossel Bay, Riversdale, through the delicate Dutch architecture of Swellendam; this is wheatland, fields reaching to the horizon. And the road was running out for me. I dragged through Fish Hoek and Simonstown, cursing that "municipal" touch again; then the spirits soared at the Cape of Good Hope and the final run into Cape Town. The best was saved for last: Scarborough, Hout Bay, Llandudno, a marvellous mountain road above the sea—if you've a head for heights.

Table Mountain, and I was beginning to falter; it had been a journey of 2,704 kilometres. There was a choice of hotels: the Mount Nelson, the dear old "Nelly"; or the President, which I headed for this time. There was a whole day free before taking the South African Airways flight to Johannesburg. So I invited an old friend to dinner. Last time we got a little drunk

together and she had said, "Five years is all we South Africans have left." This evening she was more hopeful. Black and white are working better together; the obscenity of *apartheid* is less obtrusive. This was my experience along the whole route this time: and because we agreed that hope does after all exist, our Nederburg wine tasted sweeter ●

Michael Watkins flew by British Airways to Durban via Harare. The route is also served by South African Airways via Ilha do Sal (Cape Verde Islands). The Advance Booking Excursion (APEX) fares, allowing a 14-day to one-year stay with no stop-overs and no changes, ranges from £503 (low season), £622 (mid season) to £703 (peak). There are also other excursion fares with fewer restrictions costing £835 or £928 and a special excursion fare with four stop-overs permitted *en route* costing £1,050. Club class is £1,132 and first class £2,218. All return. BA and SAA also serve Johannesburg and SAA Cape Town on through or non-stop flights from London. Full details from airlines or travel agents.

There are about 20 UK companies marketing inclusive holidays and tours to South Africa. These cover stay-put vacations in one or more cities, tours by air, coach, rail or self-drive car. For example Speedbird Holidays have a three-centre stay based on Johannesburg (three nights), Durban (five nights) and Cape Town (six nights), on a bed and breakfast basis with internal air travel, costing between £1,040 and £1,170.

Southern Africa Travel, a high grade company specializing in South Africa and adjacent countries, have an excellent selection including safari trips costing from around £690 to over £2,340 for two- or three-week stays. For example, their 17-day (14 nights in South Africa) trip "The Zulu" takes in Johannesburg, Kruger Park, Swaziland, Zululand, Durban, Garden Route and Cape Town. Internal travel is by luxury coach and air, partly escorted, accommodation in good class hotels with breakfast (full board on coach sections and in Kruger); cost £1,331 to £1,414. Both holidays quoted include flights from/to London.

Car hire is inexpensive. Avis, for example, have a Holiday Special Super Saver for 19 Rand (about £10.60) a day for a Mazda (four-seater), seven days minimum, with unlimited mileage. It must be pre-booked outside South Africa at least one week ahead. Petrol is 66 cents a gallon; an international driving permit is required.

South African Tourist Corporation, Regency House, 1/4 Warwick Street, London W1R 5WB (tel 01-439 9661). Speedbird Holidays, 152 King Street, London W6 0QU (tel 01-741 8041). Southern Africa Travel, 15 Micklegate, York YO1 1JH (tel 0904 36688).

Invasion from the East

by Stuart Marshall

Most car manufacturers and importers counted themselves lucky last year to maintain sales at the 1981 level. Four significant exceptions were companies selling imported cars that by normal standards are out of date and unrefined. These increased sales in a market turned upside down by heavy discounting and dominated by considerations of value for money.

The explanation of this apparent paradox is that the rough and outdated imports are cheap, because they come from that part of Europe where the hunger for hard Western currency outweighs other financial considerations. The cars concerned are the Soviet Union's Lada (16,752 sold compared with 15,508 in 1981), the Czechoslovakian Skoda (9,272 against 8,507), Poland's Polski-Fiat (3,105 against 2,329) and the Zastava from Yugoslavia (3,101 against 811).

In the vanguard of this creeping invasion from the East is the Lada, which is a Fiat 124, somewhat modified over the years, made under licence by Russia in a colossal plant at Togliattigrad, near Kuybyshev. Fiat stopped making the car nearly 10 years ago. The Russians beefed up the 124 in turning it into a Lada (which they call the Zhiguli, or seagull) and have coarsened it in the process. The 124 was a nimble and quite sporty car in its time. The Lada, even with its latest, face-lifted body, is outdated in appearance and, to anyone accustomed to modern European or Japanese cars, plodding and disagreeable to drive. The steering is both heavy and vague, the controls unsubtle and the detail finish poor. The radio speaker grille of a brand new 1983 model I drove some weeks ago curled up at the ends like a stale sandwich. To be fair, the Lada seems to be stoutly built and rides pretty well over rough roads, of which there are a great many in its home country. It is cheap: from £2,499 for the 1.2 litre saloon to £3,292 for the 1.6 litre estate. I also find it rather nasty.

The next best seller from the East, the Skoda, might most charitably be described as a reincarnation of the Renault Dauphine of the 1950s, though made in rather heavier metal. Other than the massive Tatra (also Czechoslovakian, and reserved for official use) and the VW van, the Skoda is the only surviving rear-engined European car. A front-drive version has been spoken about for years but has not materialized. Skodas are even cheaper than Ladas—prices range from £2,299 to £3,388. Skodas have four doors and a front luggage boot. The tail-heavy weight distribution discourages fast driving on wet roads.

FSO is the name by which the former Polski-Fiats are now known. Based on

the long defunct Fiat 125, they are powered by a smaller and even older engine and have four-speed gearboxes. Strangely, the specification includes disc brakes on all wheels, which is still uncommon for a family-type car. Whereas the Fiat 125 was a quick and sporting saloon in its day, the FSO drives like a very early Volvo 144. An early Polski-Fiat I once owned for a mercifully brief period was of such poor build quality and so unreliable that had it been a BL product questions might well have been asked in the House, and quite right, too! These problems are said to have been resolved since I thankfully got rid of mine. Prices are from £2,549 to £3,699 for the Polonez. This model is a five-door hatchback and good looking, but of similar mechanical antiquity to the saloons and estate.

Zastava is the name by which a Yugoslavian Fiat 128-derived hatchback is known. Of more modern design than other East European cars, it has front-wheel drive and all-independent suspension. With a choice of 1.1 or 1.3 litre engines and three-door or five-door bodywork, it sells at between £2,699 and £3,362. It goes well enough but lacks the visual and mechanical sophistication of cars made in countries where the consumer has free choice.

This really is the key to the differences between these East European invaders of the UK car market and West European or Japanese products. A Soviet citizen may have to wait three or four years to take delivery of a Lada, paying in cash a price at least twice that of the identical car in Britain. At least, it is twice the price at the official rate of exchange. This does not always reflect reality.

In Czechoslovakia, for example, a Skoda that sells here at £2,299 costs about 50,000 crowns, which is officially the equivalent of £2,777. When I was in Prague at the end of last year, the tourist exchange rate was 18 to the £ sterling. Wherever I went I was offered 60 crowns for a £1 note by cab drivers and passers-by. On that basis its price to Czechs is over £9,000.

Why do Britons buy them? They are undeniably a lot of car for the money—a medium-size family saloon, hatchback or estate for the price of a Mini, or at any rate a Metro. Probably they offer the undemanding motorist fair value, always providing they run reliably. They tend to depreciate more quickly than West European cars and may have little retained value after a few years. But they do offer the buyer of modest means a chance to acquire a medium-sized car when it is brand new. That is their main attraction, though it has to be said that a year-old Ford Escort, Vauxhall Astra or Talbot Horizon would cost the same, would provide more enjoyable motoring and would be worth more to trade in ●

A spring garden

by Nancy-Mary Goodall

In my garden I have planted a spring bed, well fed with leaf mould, along a boundary wall and in the shade of an old plum tree. The white plum blossom casts no shade before the leaves appear. The colour scheme is green and gold, the yellow and white flowers laced with blue to emphasize their brightness. Luckily a silver ivy, a yellow winter jasmine and a forsythia come over the wall so I need not waste ground space for their roots.

I would choose the pale *Forsythia suspensa* or the early *F. giraldiaena* rather than the egg-yolk yellow *F. intermedia*. Two shrubs that thrive in light shade form the base: *Stachyurus praecox* from Japan, which blooms in winter and early spring, its stiff little racemes of pale yellow bells hanging from bare twigs, and *Viburnum tomentosum* "Lanarth" which has flat, white flower clusters in May. A gold-leaved philadelphus, with scented white flowers later on, is 50 feet away but well in view. In a bigger garden I might well add a golden elder and a gold-stemmed dogwood, *Cornus stolonifera* "Flaviramea", a good mate for daffodils.

Many of the plants are perennials: the Corsican hellebore, now *Helleborus argutifolius*, which this winter produced its pale lime flowers in January at the same time as the cool white cups of Christmas rose, *H. niger*, and a little later the greenish cream of Lenten hellebore, *H. orientalis*, with a few dusky rose and purplish forms tucked away in the shadows. There would have been clumps of white and pale yellow primulas but in my garden sparrows tear them apart, so I have a patch of early spring-flowering *Cyclamen coum album* instead, delicate miniatures with little dark green rounded leaves. Some of the seedlings come up cyclamen pink—but rules were made to be broken. Blue-flowered hepatics prosper under the plum. I was given some roots of *Hepatica transsylvanica* by my neighbour and think it better than *H. triloba*. Nearby in the sun there are acid-yellow flower bracts on some spurges, *Euphorbia wulfenii*, in the herbaceous bed, *E. myrsinites* on the terrace steps. *Doronicum* or Leopard's Bane, with bright gold daisies and evergreen leaves, qualifies for a place but I cannot find room for it.

As ground cover under the viburnum near the wall grows a relative of the comfrey plant: *Symphytum grandiflorum* with creamy bells on hairy 6 inch stems, perfect for large gardens under trees—it is tough and invasive but surface rooting and not hard to keep in check. A gold-leaved form of Creeping Jenny, *Lysimachia nummularia* "Aurea", roams about, happier in a wet year than a dry one. Blue-eyed-Mary, *Omphalodes verna*, perhaps the

prettiest of shade-tolerant ground-covers, sprinkles its large forget-me-nots under the shrubs, followed in late spring by clump-forming *O. cappadocica*, a gem for the shady side of a rock garden, and brilliant blue *Pulmonaria angustifolia*.

The true forget-me-not loves shade as its name tells us (*Myosotis sylvestris* from the Latin *silva*, a wood). Now it is established, I just remove unwanted seedlings before they swamp other plants. Another small annual that sows itself is the poached egg plant, *Limnanthes douglasii*; it has small white saucers, each with a blob of yellow in the middle, and fernlike leaves, very early and acid green. I pull the plants out in handfuls when they have finished flowering, yet there is always a good crop next year, as there are of the old biennial herb, feverfew, *Chrysanthemum parthenium*, with bright gold feathery leaves and small white daisies in summer. Another self seeder, Mr Bowles's Golden Grass, *Milium effusum* "Aureum" goes pale lime green by June but gives some vertical lines, as does the gold-variegated form of the old gladwyn, *Iris foetidissima* "Variegata", a true evergreen with distinctive cream-striped leaves. The winter iris, *I. unguicularis* in a dry spot close to the wall always produces a few orchid-like mauve blue flowers.

As to bulbs, there are hundreds of blue grape hyacinths running through clumps of small daffodils—they and the bluebells were here before I was. A sheet of yellow winter aconites, *Eranthis hyemalis*, and some giant snowdrops are close to the tree.

I like reading rather personal gardening books which tell you what other people do in their gardens, with all their enthusiasms and prejudices. I have just enjoyed one, full of amusing anecdotes, *Better Gardening* (Croom Helm, £7.95) by Robin Lane Fox. We agree on many things, sharing a dislike for bright pink cherry trees, the coarse, fast-growing Leyland cypress, heathers, dahlias and bright yellow forsythia, loving viburnums and daphnes, and swearing by *Lilium regale* and by a pink called "Doris" which we bought from Ramparts Nursery, Colchester, Essex, who specialize in plants with silver foliage. We both got our silver variegated buckthorn, *Rhamnus alaternus* "Argenteo-variegatus", from Keith Steadman at Wickwar, Gloucestershire.

Robin Lane Fox also enjoys gold foliage, if it is not overdone. It does so much to lift and brighten a garden, giving an impression of sunshine seen through shade. The handsome but potentially large and brittle tree, *Robinia pseudacacia* "Frisia" is being overplanted, so for small gardens we would both select *Gleditsia triacanthos* "Súnburst", or the gold catalpa the only fault of which is that its large, heart-shaped leaves appear so late ●

National Savings options

by John Gaselee

In recent years there has been keen competition for the nation's savings, and the Government has seen the advantage of funding a proportion of its borrowing requirements through National Savings. Building societies have suffered from this. They complain rather bitterly that the Government can incorporate tax advantages into National Savings products which are denied to others. Certainly one of the attractions of National Savings is that a number of them are entirely free from income tax and capital gains tax, although they are unlikely to escape future wealth tax.

National Savings Certificates are particularly attractive to higher rate taxpayers. No income is paid out, but the capital value appreciates, tax-free. Originally index-linked certificates were available only to those of retirement age. Now anyone can invest up to £10,000 in them. Apart from the tax-free aspect of these certificates they score over index-linked gilt-edged stocks in other ways. There are no charges incurred in investing or disinvesting and the capital value keeps in step with the Retail Price Index.

Provided index-linked certificates

have been held for at least a year the repayment value will be based on the change in the Retail Price Index since the month of purchase. At the fifth anniversary a bonus of 4 per cent of the purchase price is added. When inflation is at a low level these certificates are not so attractive as when inflation is high. Nevertheless there is much to be said for the *guarantee* of inflation proofing, free from tax. A special bonus has been introduced of 0.2 per cent per month until the end of October, 1983, for certificates held beyond that date.

As well as the index-linked issue of certificates there is also an issue with a fixed return. Initially these certificates have a five-year life, although almost certainly there will be an extension, with the terms being determined nearer the time. Whatever rate is quoted applies only if the certificates are held for the full five years. A lower rate will apply if certificates are cashed after one or two years, since an escalating rate of growth is employed over the five years.

For anyone who does not pay income tax National Savings Certificates are not necessarily an ideal investment, since it may well be possible to obtain a better gross return elsewhere. The position is a little more complicated so far as children are concerned. While most children do not have a suffi-

ciently high income to pay income tax, if a parent gives money to his children the return on that investment is aggregated with his own for tax purposes. It can be useful, therefore, to buy National Savings Certificates for them since there will be a worthwhile return and no tax complications. The maximum holding applies to each individual, of whatever age or marital status.

For anyone wanting a straight good return the investment account of the National Savings Bank always offers a competitive rate of interest, which is credited gross at the end of each calendar year although this interest is taxable, and has to be declared to the Inspector of Taxes in the normal way. Interest is credited once a year and one month's notice of withdrawal needed.

The ordinary account of the National Savings Bank pays interest at 6 per cent per annum if at least £500 is kept in the account throughout the year, otherwise 3 per cent (also credited once a year), but the first £70 of such interest in a year is tax-free. Withdrawals, within limits, can be made on demand at most post offices. With both accounts only the minimum balance during a calendar month qualifies for interest during that month. With building societies interest is calculated daily.

For amounts of not less than £5,000

there is a National Savings Income Bond, on which the gross interest is paid monthly but here again there is a tax liability. If an interest penalty is to be avoided six months' notice must be given when withdrawal is required.

Finally do not forget Premium Savings Bonds. Every month there is a top prize of £250,000 and prizes of £100,000, £50,000 and £25,000 weekly. In practice any win is much more likely to be for £100 or £50: there are roughly three times as many prizes of £50 each month as there are for £100.

In calculating the possibility of a win the odds of a prize being won by a single bond in each monthly draw are about 14,000 to one. If, therefore, one has 1,000 bonds (each costing £1), that will give 12,000 chances in a year. On average, therefore, with that holding, once the bonds enter the draw (three complete months after purchase) there may be a prize every 14 months or so. In fact the whole operation is unpredictable, as the law of averages seldom runs true to form.

Premium Savings Bonds may be bought for children by their parents and grandparents and, as with National Savings Certificates, the Inspector of Taxes does not have to be told about them; and any prizes are completely free from tax.



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BOOKS

Anatomy of an anomaly

by Robert Blake

The City of London and its Livery Companies

by I. G. Doolittle
The Gavin Press, £12.50

The author of this admirable historical study prefaces his book with two quotations. The first is from Disraeli: "We must remember that this country is not governed by logic but by Parliament." The second is from a statesman of somewhat different character, Herbert Morrison: "But logic has its limits and the position of the City lies outside them." These remarks encapsulate the theme of this account of the survival of the Corporation, the famous Square Mile and the City Livery Companies. It is the first book of its kind. One can only be grateful to Dr I. G. Doolittle for writing it and surprised that previous historians have never seriously investigated the subject, for the Companies are among those peculiarly English institutions which, despite their great antiquity and the vast changes which have occurred, still exist and indeed flourish as never before.

The continuance of the Livery Companies and the Corporation of London with which they are intimately connected has not been due to any lack of zeal on the part of reformers to sweep them away or to any legal or constitutional difficulty in doing so. The language used by 19th-century radicals deserves a high place in anthologies of invective and abuse. The Corporation was "that great civic Juggernaut," that "fathomless court of corruption," Companies themselves "dens of gluttony and fraud." So "Nemesis" wrote in the *Weekly Dispatch* in 1876. In May, 1880, after repeated efforts to bring matters to a head Gladstone agreed to set up a Royal Commission to investigate the whole situation. It was the third attempt. The first Commission set up by Lord Grey in 1833 led to drastic changes in municipal government generally but balked at the City, the second set up by Lord John Russell 20 years later got nowhere. Nor did the Commission of 1880.

There were immense difficulties in unravelling the working of one of the most complicated systems of local government ever invented. The Corporation and its officers were vociferous and articulate. They claimed, as the Oxford colleges had, that Parliament had no constitutional right to dissolve the Companies and take over their endowments, forgetting for the moment that this was just what Parliament had done to the monasteries under Henry VIII. They also argued that the existing arrangements could not be bettered. Alderman Sir John Whittaker Ellis said that "the Corpor-

ation of London was now the most perfect municipal government that existed in the world"—a somewhat excessive claim for a constitution which still allows an elected Alderman to be debarred by a vote of the Court of Aldermen from taking his or her seat.

There were three more Royal Commissions, 1893, 1921 and 1957. The governance of the rest of London was indeed transformed, but the City remained much as it has always been. Reformers might fume. Before he made the resigned observation quoted earlier Herbert Morrison had said: "Is it not time London faced up to the pretentious buffoonery of the City of London Corporation and wiped it off the municipal map? The pioneer of civic liberty, the City, is now a square mile of entrenched reaction, the home of the devilry of modern finance and that journalistic abortion, the stunt press." It was necessary, he said, to "consider 20th-century needs as well as 10th-century history." The City survived earlier attacks because it had been on the "right" side in the Civil War, that is pro-Parliament and anti-Crown. This gave it the sympathy of Whig parliaments throughout the 18th century. The real danger was in the aftermath of the Reform Act of 1832 when a Whig government which had forgotten this tradition but had a conclusive majority in the Commons was under pressure from a powerful crew of Radical backbenchers, and the Tories for the moment were in eclipse. The perpetual problem of obscurity and complication saved the City then as again and again thereafter. Governments, even of a reforming disposition, never seemed to find time to alter this strange, antique, traditional and "anomalous" institution. One can be grateful for their procrastination.

"Anomalous" merely means "exceptional." The question is: exceptional to what? As head of an Oxford college, member of the House of Lords and past Prime Warden of the Worshipful Company of Dyers I have been involved all my life in bodies which might be described as "anomalous" by the standards of Benthamite utilitarian reformers and their successors down to the deplorable fanatics of the GLC. It is wrong to think that "legitimacy" only stems from universal franchise. Time and tradition can confer it, too. Look at the monarchy!

The City Livery Companies flourish because they do great charitable work without claiming the financial reliefs of charitable status. If they also provide excellent dinners for their members and guests, that is part of the activities of a free society. The same applies *a fortiori* to the Corporation itself, which saves the taxpayer a great deal of government hospitality money and entertains in the grand manner which ought always to be a part of British public life. Dr Doolittle's book deserves to be bought and read by all those involved in the City world.

Recent fiction

by Sally Emerson

Cal

by Bernard Mac Laverty
Jonathan Cape, £6.95

Separate Tracks

by Jane Rogers
Faber, £7.95

The Pangs of Love and other stories

by Jane Gardam
Hamish Hamilton, £7.50

The world's great love stories do not dwell on the happiness of love—the contentment of settled couples, the satisfactions of bringing up children together. It is passion which makes romantic masterpieces; and passion means suffering. Blighted or doomed love has taken many a writer to the heights of achievement.

Bernard Mac Laverty's tender love story *Cal* and *Separate Tracks*, a first novel by Jane Rogers, both skilfully trace the paths of relationships which must end in catastrophe, as indeed they do. *Cal* is the more conventional tale. It is set in Northern Ireland but it does not concern the love between a Protestant and a Catholic, or not exactly.

The hero, Cal, is a Catholic who becomes obsessed by the woman who works in his local library. He is younger, unemployed, uninterested in books. But when he hears her name he realizes that there is more separating her from him than any of this. He is in love with "the one woman in the world who was forbidden him".

One of his former schoolfellows, Crilly—a younger bully and member of the IRA—persuaded Cal a year earlier to drive him to the home of a policeman, whom Crilly then gunned down. The dying man cried out the name of his wife—Marcella—the name of the woman in the library.

More and more in love with Marcella, a Catholic of Italian origin, Cal is repelled and scared by the bullying, boastful, tough-guy behaviour of Crilly and his fellow thugs: "Cal loathed Crilly's Hollywood turn of phrase. On nights like this Crilly thought he was in the big picture." But the Protestants are seen in no better light: after a series of threats, the house where Cal lives with his elderly father is burnt by Protestants who throw a petrol bomb through the letter box. His father goes to pieces after this, and cannot work.

To be near Marcella and avoid Crilly's demands for help, Cal goes to work at her mother-in-law's farm and, as their relationship grows stronger, he experiences both joy and horror. He is taking the dead man's place, wearing his clothes, playing with his child, even making love to his wife. All this is described with grace, feeling and remarkable control. This novel, more than any newspaper reports, makes the reader

understand the ragged, fearful, hopeless atmosphere of Northern Ireland.

Separate Tracks stars Emma and Orph (short for orphan) who are separated in a hundred different ways and yet drawn to each other. Orph is a boy who seems dislocated from any kind of reality, from love, friendship, anything which makes life livable. He has been brought up in children's homes after his mother abandoned him as a baby. He is unintelligent, possibly sub-normal, and his presence at school irritates the other children nearly as much as it does the teachers. The one person who shows him any interest at all is Emma, who turns up at his children's home to do some months of social work before going to university. She comes from a middle-class background and has the requisite guilt and good intentions, which she quickly finds are hard to follow through when all her kindness at the home seems to bring trouble. She begins to wonder whether, after all, the strict methods of the woman who runs the home, Mrs G, are in the end much kinder. She leaves a little disillusioned, making a special point of saying goodbye to the strange, silent Orph, whom she has begun to see as a stoical hero. She is soon enjoying the parties and societies and boy friends of university. Then Orph turns up on her doorstep.

The author describes Orph from the outside and never enters into his feelings until the terrible, inevitable ending when we understand what we have known all along, the extent of his passion for Emma and of his anger at what he is. In the meantime, Emma invites him to stay in her student house. His silent, watching presence helps to give the novel its air of incipient tragedy. One of Emma's stupid, militant friends involves Orph in left-wing marches and helps to precipitate the painful finale.

Jane Rogers has written a first-class novel with vigour and passion. She creates the two separate worlds well, that of the children's home, and that of her own middle-class with its university, divorced parents and easy acceptance of liberal values which cannot necessarily be applied to those on the other side of the track.

Jane Gardam is an established author of unusual talent. Her novel *God on the Rocks* was a Booker Prize runner-up and her last collection of short stories, *The Sidmouth Letters*, won great acclaim. The pleasures of her latest collection, *The Pangs of Love*, are many. Apart from the title story about the Little Mermaid's trendy feminist sister, which I found a bit silly, the tales are all quite marvellous: clever, compassionate, with that twist to the tail which turns a good story into an unforgettable one. Read "The Easter Lilies" for a glow of satisfaction at Jane Gardam's wit. Read "A Seaside Garden" for beautiful writing and a surprise at the end. Read "The Last Adam" for something sinister. Jane Gardam is one of the best short-story writers scribbling away today.

Other new books

Spirit of England

by Arthur Bryant
Collins, £8.95

Sir Arthur Bryant was inspired to write this book by this country's response to the Argentine invasion of the Falkland Islands, which he saw as a reminder that England's finest moments had been those when her people had staked their own safety to defend the liberties of the weak against the strong. "The words *Task Force South*," he writes, "reminded England that she had a soul, and that her island situation and ocean-wide commerce made her dependent on naval ability to respond flexibly to any challenge at sea."

The author describes his calling as the humdrum one of writing history, and of trying to write it in such a way as to make it not only true but readable. "It may not be a very creative form of literature but at least, like breaking stones, it involves plenty of hard work," he writes. In this book he uses the thread of England's history, from the early colonization of the island's most accessible and fertile area by a succession of seafaring invaders more than 1,000 years ago to the rescue of the Falklands by a feat of arms which he believes has never been surpassed and which is comparable to Wolfe's conquest of the Heights of Abraham, to define and demonstrate that essence of what he calls the spirit of England.

Ultimately this spirit has emerged as a love of liberty and acceptance of the rule of law, meaning that some limit on individual liberty is thus recognized. For though the English, and more recently the British, have usually shown a massive unity when under threat, they also have the most strongly held and freely expressed differences of opinion. "No other community has ever so richly rewarded its critics or been so indulgent to those it terms conscientious objectors."

The theme will be familiar to regular readers of *The Illustrated London News*, for whom Sir Arthur Bryant has now been writing for 46 years, but there is much that is new in it, and the author's gift for combining the broad brush of history with evocation of the past has seldom been used to better effect.

H. L. Mencken's Dictionary of Quotations

Collins, £16.95

H. L. Mencken, the great American journalist and philologist, began to collect quotations for his own use in 1918. From this working notebook grew, with the help of friends who heard about it and sent in the fruits of their own reading, this collection of more than 32,000 quotations. For his original purpose Mencken collected only those quotations which he could not

find in the standard books, but for the published work he added many of the more common ones. The result is a useful reference book to put alongside the standard works, for though originally published 40 years ago it retains its relevance and, more important, the character of its author. Mencken was a great destroyer of cant (he includes in this collection R. W. Emerson's charge that "the English and Americans cant beyond all other nations"), and he seized the opportunity of producing not just a worthy reference book but something for those, as he expressed it, "who like to explore the flowery meads of wit and wisdom merely voluptuously, nibbling here and lingering there". For such people he included some "immemorial imbecilities" which will reward the browser and delightfully distract the diligent researcher.

Der Rosenkavalier

The Metropolitan Opera Classics Library
Little, Brown & Co, £9.95

For operagoers intent on doing their homework before attending a performance the first of the Met's new series of opera guides provides an intensive course of study in one volume and a guarantee that they will not find themselves floundering in incomprehension during the long arias. The emphasis, as explained in the foreword by Anthony Bliss, General Manager of the Metropolitan Opera, is on bringing the characters and the action to life. In the two introductory essays George Marek fills in the background to *Der Rosenkavalier*, discussing first the opera's appeal in spite of the complexity of its language, and then the personalities of the composer, Richard Strauss, and his librettist, Hugo von Hofmannsthal, and the curiously distant relationship that existed between them throughout their 24 years of collaboration on six operas. What follows is the book's main claim to originality: a retelling of the story of the opera by the novelist Anthony Burgess, a device which fleshes out both the characters and the action. The volume ends with the libretto, the original German and the English translation printed side by side.

Lord Byron: Selected Letters and Journals

Edited by Leslie A. Marchand
John Murray, £12.50

The masterly 12-volume unexpurgated edition of Byron's letters and journals which Leslie Marchand has recently completed is a substantial investment, but one that will amply reward anyone remotely interested in the pulse of literary life. For those hesitating to make such a commitment here is a generous distillation of the complete collection. But beware, for it is more advertisement than substitute: anyone buying this selection is likely to end with 13 books, not one.

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CHESS

The trapper trapped

by John Nunn

The two most popular systems for running chess tournaments are the all-play-all and the Swiss. The all-play-all is the simplest since as its name suggests, each player plays one game against each of the others. It follows that if there are 12 players in the tournament then there will be 11 rounds. At one time this system was almost universally adopted and it is still used today for all major international events. The Swiss system is designed to cope with tournaments containing large numbers of players and it is based on the idea of pairing together players with equal scores in each round. A 40-player Swiss tournament may need only nine rounds to produce a winner instead of the 39 rounds required for a similar all-play-all event. The defect of the Swiss system is that an element of chance is introduced, since it may happen that two players will meet opponents of quite different levels of ability with the inevitable result that their final scores will be influenced.

Despite this and other defects Swiss events have become more and more popular in Britain, although they have not caught on to the same extent on the Continent. The result is that while these tournaments provide many young British players with useful playing experience, there is a serious dearth of all-play-all tournaments to prepare them for similar events abroad.

One of the few regular all-play-all tournaments held in Britain is the Brighton international, held in December and organized almost single-handedly by Ray Keene. This year's event was particularly interesting in that it pitted some of our top under-21s against experienced international opposition. The final scores were Gurevich (USA), Murei (Israel) and Sigurjonsson (Iceland) 6 (from 10), Arnason (Iceland) and Short (GB) 5½, Hodgson (GB) and Westerinen (Finland) 5, Hjartason (Iceland) and Shamkovich (USA) 4½, Tisdall (USA) and Watson (GB) 3½. Although the foreign players mostly came out on top in the end, they received some surprises in individual games, such as the following.

W. Watson	L. Shamkovich
White	Black
Sicilian Defence	
1 P-K4	P-QB4
2 P-KB4	

Although this move is rarely seen in grandmaster play it has become popular with young British players such as Hebden, Hodgson and Watson.

2	...N-QB3
3 N-KB3	P-KN3
4 B-N5	B-N2
5 0-0	N-B3
6 P-Q3	0-0
7 BxN	NPxB
8 N-B3	P-Q3

9 B-Q2?

White's normal plan in this position is Q-K1, Q-R4, P-B5 and B-R6 building up a kingside attack. For no clear reason he deviates from this plan and hands the initiative to Black.

9 ...P-B5!

So that if 10 PxP then 10...Q-N3ch 11 K-R1 QxP is good for Black.

10 P-Q4 Q-N3

11 R-N1 P-K4?!

Black gives in to the temptation to try and smash White flat. 11...P-Q4 12 P-K5 N-K5 was calmer and better.

12 BPxP PxP

13 N-QR4 Q-B2

13...Q-Q1 14 PxP NxP 15 B-N4 is fine for White but with the queen on QB2 Black can play...P-QB4 at the end of this line.

14 NxP NxP

15 B-B4

15 B-N4 R-Q1 16 RxP loses after 16...QxN.

15 ...Q-Q3

15...P-N4 is tempting, but White has the strong reply 16 Q-K2.

16 N-QB3 B-B4?

Black plans a pawn sacrifice, but he has overlooked an important point. 16...NxN 17 PxN Q-Q4 was roughly equal.

17 P-KN4! NxN

This and the next few moves are virtually forced.

18 PxN B-K5

19 NxKBP Q-Q4

20 N-R6ch K-R1



21 B-K5!

The move Black missed. He had been hoping to exploit White's trapped knight, but the exchange of bishops allows White to consolidate the position of his knight by a timely P-N5.

21 ...R-B6

22 RxR BxR

23 Q-K1 P-B4

24 P-N5

Threatening 25 BxBch KxB 26 Q-K7ch.

24 ...R-K1

Black sets the trap 25 BxBch KxB 26 QxR QxPch 27 K-B2 Q-N7ch 28 K-K1 Q-N8ch 29 K-Q2 QxR, but in doing so falls into a trap himself.

25 R-N8! Resigns

The finish would have been 25...RxR 26 BxBch KxB 27 Q-K7ch K-R1 28 Q-B6 mate.



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Unexpected results

by Jack Marx

Attempts to obstruct opponents from enjoying the fruits of their suspected wealth quite often succeed, but they sometimes backfire in a curious and unpredictable way. Sitting West at East-West Game, you behold:

♠5 ♥AK108 ♦K8542 ♣KJ6

It is not a specially imposing opening bid—not even good enough to open normally with the longer diamonds and reverse later with the shorter hearts. You have decided to open One Heart when the dealer South forestalls you with a weak Two Spades. Unwilling to be thus intimidated, you are provoked into a take-out double.

Any danger recedes when East shows strength by cue-bidding their suit with a call of Three Spades. North-South take no further part in the auction, which after South's Two Spade opening continues thus:

West ♦DBL4♦ 5♥ 6♣ ?
East 3♠ 4♠ 5NT 7♣

You feel all the while rather adrift in uncharted waters, being in the first place uncertain, since you had intended to open One Heart, whether your first bid now should not be Four Hearts. However, you decide to bid the hand "honestly" by showing your longer suit, leaving it to East to show hearts if he has four or more of them. East's repeat cue-bid presumably asks you to express preference between the unbid suits and, though with some misgivings, you say you prefer hearts. Five No-trumps you take to be a "Grand Slam Force", requiring you to bid Seven with a holding of two top honours in whatever is supposed to be the agreed trump suit. Unsure of your ground, you prevaricate, as you suppose ingeniously, with a bid of Six Clubs that will permit partner to name the suit. If it is hearts you will do your duty and bid Seven, but not if it is diamonds. However, he names an unexpected suit which leaves you too puzzled to do anything more about it. North leads Spade Ten and you now find yourself declarer at Seven Clubs.

The play proves unexpectedly easy, since this is the complete lay-out:

♠1093	Dealer South
♥J942	East-West Game
♦1073	
♣1052	
♠5	♠A8
♥AK108	♥Q763
♦K8542	♦A9
♣KJ6	♣AQ874
♠KQJ7642	
♥5	
♦QJ6	
♣93	

You can ruff East's small losing spade in your own short trump suit and the diamonds can well be ruffed good even if they split four-two. At the worst, with trumps breaking badly, too, four

tricks in hearts may be manageable. All goes well and, as you clock up the score, you thankfully reflect that left to yourselves on more familiar ground after your projected opening bid of One Heart, your most probable destination would have been Seven Hearts. But you are too well mannered to speak your thoughts in the hearing of the opponents.

A curious paradox may assert itself on those hands where the bidding becomes persistently competitive. The bidding of either side may help the other to reach some optimum contract which, left to their own devices, they might well not attempt. If one stays out of the bidding, one cannot get anywhere; if one comes in, it may well be the opponents who make the grade.

This is a hand where a decision by East, prompted at least as much by flair or temperament as purely rational argument, will possibly determine the final outcome.

♠AK432	Dealer North
♥A843	North-South
♦J962	Game
♣void	

♠6	♠J987
♥1072	♥void
♦AK87	♦Q1054
♣Q8743	♣AK1096
♠Q105	
♥KQJ965	
♦3	
♣J52	

After North has made a routine opening of One Spade, a decision on whether or not to bid is forced on East at a time when he has little to guide him. The vulnerability favours action of some kind; opponents may be driven out of their depth by a bid of Two Clubs, which may also lead to a worthwhile sacrifice. The overall may block their route to no-trumps or at the very least provide partner with a safe lead. He might also consider an "Unusual Two No-trumps", if the convention is being played, to emphasize the minors.

But there are other factors that tell against bidding, for the clubs may be massed against him and he would feel acutely uncomfortable if West were induced to bid hearts. Any penalty suffered could be a profitable exchange for a vulnerable game, but it might well not be, this being a hand where nobody can make anything with this skew distribution. If he passes, the outcome is not likely to be dramatic, for opponents may well peter out at Four Hearts.

But if he does enter the bidding, each side is likely to be propelled on their way by the other. When West and North strongly support their partner's clubs and hearts, the perfect all-round fit will become apparent. As it went, West almost dutifully assisted his opponents into Six Hearts, which only an unlikely trump lead can defeat. Seven Clubs, incidentally, would have gone only two down ●



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MARCH BRIEFING

Annual March events include Mothering Sunday, the Camden Festival, the Ideal Home Exhibition and the start of British Summer Time. Rex

Harrison returns to the London stage, Stephanie Lawrence plays Marilyn Monroe in a new musical. Cinema premières include David Puttnam's *Local Hero* and *The Missionary* with Michael Palin in the title role. Sacha Distel plays guitar at Ronnie Scott's,

Tito Gobbi talks on the South Bank, the Henry Cole wing of the V & A opens and the Princess of Wales attends a gala fund-raising performance by Ballet Rambert.

Briefing edited by Alex Finer
Researched by Angela Bird and Miranda Madge



Palin as missionary: March 3.



Automaton by Hunkin: March 18.



Netherlandish drawing at the V & A's new Henry Cole wing: March 23.

MONDAY

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers when calling from outside London. Credit card booking facilities are indicated by the symbol cc.

TUESDAY

March 1

First night of *Crystal Clear* at Wyndham's Theatre (p60)
Parsifal opens at the New Theatre in Cardiff (p67)
Sale of Victorian watercolours at Christie's (p68)
Eric Burdon at The Canteen (p66)

St David's Day

WEDNESDAY

March 2

Exhibition of Danish design opens at the Boilerhouse (p69)
The Mastersingers of Nuremberg opens at the Theatre Royal in Glasgow (p67)
Brendel plays Beethoven at the Queen Elizabeth Hall (p65)
Morecambe & Wise reminisce with Michael Aspel on ITV (p64)

THURSDAY

March 3

Two films, *Enigma* & Michael Palin's *The Missionary*, open in West End cinemas (p62)
First performance of Macmillan's new one-act ballet at Covent Garden (p67)

FRIDAY

March 4

Colchester Oyster Fishery open day (p74)
The Royal Family reveals the questions children ask of Buckingham Palace (p64)
Toronto Symphony Orchestra at the Festival Hall (p65)

SATURDAY

March 5

Dash opens with Wayne Sleep at the Apollo (p67)
Rugby: England v Scotland at Twickenham (p64)
First day of an exhibition illustrating the life of Britten at the Swiss Cottage Library (p68)

SUNDAY

March 6

Michelangelo recital at the Barbican; Gilels recital at the Festival Hall (p65)
Lecture on Harewood House at the V & A (p68)
Plastow's People, about the head of Vickers, on ITV (p64)

<p>March 7 Fried & Ohlssen recital at St John's (p65) Lecture on Britten at the Holborn Library Hall (p68) <i>Village Earth & Challenge</i>, documentaries on ITV (p64)</p>	<p>March 14 <i>Die Zauberflöte</i> opens at Covent Garden (p67) <i>The Provoked Wife</i> opens at the Warehouse & Ayckbourn's <i>Making Tracks</i> at Greenwich (p60)</p> <p>New moon</p>	<p>March 21 <i>Table for Five</i> is screened for the Royal Film Performance in the presence of the Queen Mother (p62) The National Theatre's <i>The Spanish Tragedy</i> visits Bath for one week (p61)</p> <p>Vernal equinox</p>	<p>March 28 First night of The Black Theatre of Prague at the Lyric (p60) David Roblou harpsichord recital at the Wigmore Hall (p66)</p> <p>Full moon</p>
<p>March 8 The Princess of Wales attends a programme of ballet dedicated to Marie Rambert at Sadler's Wells (p67) First day of the <i>Daily Mail</i> Ideal Home Exhibition (p68) First day of the Chelsea Antiques Fair (p68)</p>	<p>March 15 <i>Lorenzaccio</i> opens at the Olivier (p60) Bargain night at the National Theatre: all seats for <i>The Beggar's Opera</i> & <i>The Importance of Being Earnest</i> £2 (p61) <i>Just Another Day</i> on BBC2, John Pitman looks at Battersea Dogs' Home (p64)</p>	<p>March 22 Yo Yo Ma with the Philharmonia Orchestra at the Festival Hall (p66)</p>	<p>March 29 First night of <i>Run for your Wife</i> at the Shaftesbury (p60) Jane Manning & Friends at the Wigmore Hall (p66) <i>The White-Faced Clown is Dead</i> on ITV (p64)</p>
<p>March 9 Floris van dan Broeke lectures about furniture design at the Whitechapel Art Gallery (p68) Puyana harpsichord recital at St John's (p65)</p>	<p>March 16 <i>Rusalka</i> opens at the Coliseum (p67) First day of Victor Pasmore exhibition at the Marlborough (p70) First day of Mirror of the World, an exhibition of maps at the British Museum (p69) Geraldine Chaplin in <i>My Cousin Rachel</i> on BBC2 (p64)</p>	<p>March 23 Henry Cole wing of the V & A opens to the public (p69) Pacini's <i>Maria Tudor</i> opens at the Bloomsbury Theatre (p67) <i>To the Lighthouse</i> on BBC1 (p64) Czech Philharmonic under Neumann at the Festival Hall (p66)</p>	<p>March 30 Academy of Ancient Music perform Handel's <i>Messiah</i> at the Festival Hall (p66) <i>The Punishment of Luxury</i> by Segantini installed for a month in London at the National Gallery (p71) Football: England v Greece at Wembley Stadium (p64)</p>
<p>March 10 <i>The World According to Garp</i> & David Puttnam's <i>Local Hero</i> open in West End cinemas (p62) First night of <i>Heartbreak House</i> with Rex Harrison at the Haymarket (p60) Zukerman recital at the Festival Hall (p65) Sacha Distel sings at Ronnie Scott's (p66)</p>	<p>March 17 <i>Marilyn!</i> opens at the Adelphi (pp60,66) Opera North open in Leeds with <i>La Bohème</i> (p67)</p> <p>St Patrick's Day</p>	<p>March 24 Janet Smith & Dancers in the first of three nights at The Place (p67) Evening sale of wildlife paintings at Bonham's (p68) Last performance of <i>The Importance of Being Earnest</i> at the Lyttelton (p61)</p>	<p>March 31 Maundy service in Exeter Cathedral (p74) Please Touch: an exhibition of sculpture opens at the British Museum (p69) Songmakers' Almanac at the Purcell Room (p66)</p>
<p>March 11 Lecture on the Royal Society at the Museum of London (p68) Pantomime horse workshop for children at the Barbican (p68) Concert performance of <i>Duke Bluebeard's Castle</i> at the Festival Hall (p66)</p>	<p>March 18 First day of an exhibition of performing crafts at the British Crafts Centre (p71) Hermann Prey talks about his career, in the Waterloo Room (p68) Will Gaines tap dances at The Place (p67)</p>	<p>March 25 First night of <i>Victory</i> at the Royal Court (p60)</p>	
<p>March 12 Stuttgart Piano Trio at the Wigmore Hall (p66) Hockey: England v W Germany (women) at Wembley (p64) Last night of <i>Berlin Berlin</i> at the Donmar Warehouse (p61)</p>	<p>March 19 Valerie Masterson gives a recital at the Wigmore Hall (p66) Football: Schoolboys' international England v W Germany; Rugby: France v Wales in Paris (p64) Last nights of <i>Poppy</i> & <i>The Witch of Edmonton</i> at the Barbican (p61)</p>	<p>March 26 Exhibition of paintings by Lawrence Gowing opens at the Serpentine (p71) Tito Gobbi in conversation with Harold Rosenthal in the Waterloo Room (p68) Head of the River race (p64) Last performances of <i>Charley's Aunt</i> & <i>Lent</i> at the Lyric Theatre & Studio (p61)</p>	
<p>March 13 Reading of Marvell's poetry in Lauderdale House (p68) London Philharmonic Orchestra & Choir perform Mendelssohn's <i>Elijah</i> at the Festival Hall (p66)</p>	<p>March 20 The Bach Choir & the English Chamber Orchestra perform Bach's St Matthew Passion at the Festival Hall (p66) Ivo Pogorelich on ITV & <i>Three Men in a Boat</i> on C4 (p64)</p>	<p>March 27 Last chance to see Murillo exhibition at the Royal Academy (p71) <i>The Making of St Joan</i> on C4 (p64) LSO Brass Ensemble at the Barbican (p65) Dolly Parton at the Dominion, Tottenham Court Rd (p66)</p>	
<p>Mothering Sunday</p>		<p>British Summer Time begins</p>	

Lawrence as Monroe: March 17.

THEATRE
J C TREWIN

Rex Harrison, with Mel Martin, in *Heartbreak House*; opens at the Haymarket on March 10.

THE RUN of strongly cast revivals at the Haymarket has become an important part of the West End scene. A third Shaw play in the sequence arrives on March 10, with Rex Harrison unexpectedly as Shotover, the ancient mariner of *Heartbreak House*, and Diana Rigg and Rosemary Harris also in the company. The revival runs until the end of May.

□ *Lorenzaccio* is a play by Alfred de Musset, about power struggles within the Medici family in 16th-century Florence. That often extraordinary actor, Ernest Milton, then at his height, took the part of Lorenzo de Medici in a version called *Night's Candles* during 1933. Now John Fowles has translated the play in an adaptation for the National that comes to the Olivier on March 15, directed by Michael Bogdanov. The cast includes Greg Hicks as Lorenzaccio, Clive Arrindell, Michael Bryant, Yvonne Bryceland, and Frances Viner.

□ It is difficult to keep pace with Alan Ayckbourn. Already, with his Scarborough theatre for trying out ideas, he has written more than many dramatists achieve in a lifetime, and naturally he is being told that he writes too much—not that the advice worries him. This month's Ayckbourn is a comedy called *Making Tracks*. Opening at Greenwich on March 14, it is set behind the scenes in a recording studio and has a score by Paul Todd.

□ At the Warehouse, also on March 14, John Retallack directs Vanbrugh's comedy *The Provoked Wife*—the one with Sir John and Lady Brute—in the Actors' Touring Company's ambitious season of plays.

□ *Marilyn!*, a musical about the life of Marilyn Monroe, begins at the Adelphi on March 17, with Stephanie Lawrence in the title role.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

Ducking Out

I cannot imagine what persuaded those responsible for *Ducking Out* that it would work better if transferred from Italy to west Lancashire. The original comedy is by Eduardo de Filippo, & we know by this time that his work has all the qualities for success in a more or less straight translation. Here Mike Stott's efforts to bring the play to the north of England are damaged from the start by our knowledge that these are Italian characters dragged from home. True, we have Warren Mitchell's performance; but this testy, voluble maker of Christmas cribs is never more believable than anybody else in spite of his technical craft. The play is a domestic comedy set round Christmas; though a good deal happens, it is seldom action of the kind that we can take theatri-

cally without asking questions—usually the same question. When the girl in a temper about her husband wrecks the whole room, she is far more Neapolitan than Lancastrian. For two acts we can manage to cope; the third, with the principal character in bed after a stroke, appears to me to be unfortunate. Mike Ockrent is a good director with a trying task; in his company, besides Warren Mitchell, we may think first of Gillian Barge as the wife & mother who bears all the troubles of her world; &—in spite of miscasting—of Leslie Sands. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

A Map of the World

David Hare is so often a surprising dramatist that his latest piece will trouble admirers. Here his surprises have us in an uncomfortable muddle. Though he has some valuable things to say about the Third World & ideological argument, he does spoil his play by its trickily complicated construction. Again & again, in its wanderings, we are unsure

whether we are seeing characters as they are, or watching the film of a book; & our enthusiasm—generated by an expert first scene which proves to be from the film—gradually drains away. Mr Hare himself has directed elaborately. He has a cast, particularly Roshan Seth as an Indian novelist, that could not work more loyally in difficult circumstances. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

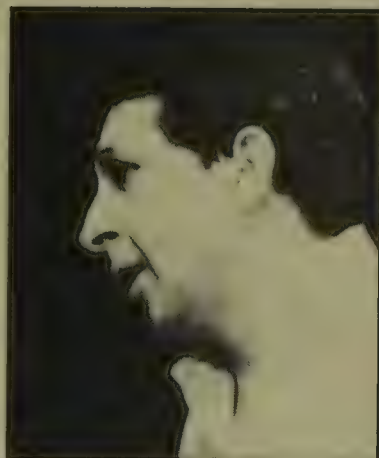
Messiah

According to Martin Sherman's play, a young rabbi named Sabbatai Sevi was hailed in the year 1665 as the new Messiah that the suffering Jews of Poland were expecting. The man was clearly a charlatan & we do not see him—these are the play's weaknesses—but we do see some of those who believed in him, & in particular Rachel, a 28-year-old Polish-Jewish housewife of whom Maureen Lipman gives an entirely memorable portrait. The woman, plain but gallant, battles against all her troubles, especially her old mother who years before was shocked into silence by the terrors of a Cossack invasion from the Ukraine; & her elderly fruit-merchant husband who works himself into a state of hysteria about the Coming. Having given away his property, he is killed when falling from a roof-top while he tries to fly to Jerusalem. His nephew, a comparably obsessed, if at first a less rash, believer, takes Rachel & her mother by ship to Turkey where the new Messiah is to convert the Sultan. All that happens, alas, is that Sabbatai, yielding weakly, becomes a Muslim. Rachel, ultimately left alone, moves out we cannot say where, still talking, as she has talked throughout the play in her half-bantering, half-baffled fashion, to an invisible Almighty. No one could possibly call this a run-of-the-mill piece. It is curious, sharp & intensely atmospheric; Ronald Eyre's production does not slacken; Maureen Lipman's performance of Rachel is sustained superbly, & Clive Swift is most persuasively her husband. Aldwych, Aldwych, WC2 (836 6404, cc).

The School for Scandal

There ought to have been a 200th anniversary production of Sheridan's comedy in the West End nearly six years ago. The new revival, if belated, will serve richly. It may not be at Drury Lane—the theatre of the original premiere on May 8, 1777—but, of all places today, the Haymarket is most reasonable. This is the second revival there within the last two decades. The director now is John Barton, known usually as a Shakespearean but assured in any kind of classical piece, & he has a thoroughly balanced cast. Donald Sinden is Sir Peter; we can trust him in anything he does, & it is a moment of real excitement when the elderly husband is frozen into almost incredulous distress at the falling of the screen, among the most famous passages in English drama. Nobody lets it down at the Haymarket, with Judy Buxton revealed as the "little French milliner", & Christopher Godwin & Michael Siberry as the so different brothers Surface. I have known these two parts to be better acted in general; but John Barton has directed the Screen Scene grandly; anyone who meets it here for the first time will understand its reputation.

We can be happy with others in the cast, even if we may wonder for a moment whether we have ever known a Mrs Candour like Beryl Reid's, totteringly idiosyncratic. She is unfailingly comic—in the context all that matters. Dulcie Gray (Lady



Roshan Seth: in Hare's *A Map of the World*.

Sneerwell) is nearer Sheridan; so are Sebastian Shaw (Crabtree, with his marvellous story about the little bronze Shakespeare & the postman with the double letter) & Patrick Godfrey as the fatuous Sir Benjamin. There is a far livelier Maria than usual (Petronilla Whitfield); but if I have to name one actor with Donald Sinden, it must be Michael Denison, never out of the mood as Sir Oliver from the Indies, a part customarily better in performance than it appears from the script. An excellent evening & much aided by Christopher Morley's sets & costumes. As a rule I am worried by the need to expose the family portraits; Mr Morley's solution is ingenious. Haymarket, Haymarket, SW1 (930 9832, cc). Until Mar 5.

Ubu the Vandalist

Written in 1896 by a young Frenchman, Alfred Jarry, this was once an *avant-garde* sensation, lurid in speech & action, about a tyrannical clown-monarch & his evil goings-on. Inexplicably, it has survived. John Retallack, who both directs & has adapted Cyril Connolly's translation, does his best for it in the Actors' Touring Company production which has a few impressive moments towards the end. Yet why worry? Most of us—and let me be dogmatic—would be happier with *The Prisoner of Zenda* from the same year. Donmar Warehouse, Earlham St, WC2 (379 6565, cc). Until Apr 2.

FIRST NIGHTS

Mar 1. Crystal Clear

Recently transferred from The Old Red Lion, Phil Young's play concerns the strains put on human relationships by disability, in this case blindness. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Mar 1. Terra Nova

Ted Tally's play about Scott's doomed Antarctic expedition. Paul Darrow plays Captain Scott. Thorndike, Leatherhead, Surrey (0372 377677, cc). Until Mar 19.

Mar 4. Call Me Madam

Noele Gordon heads the cast of this new musical revival, recently seen at Birmingham Repertory Theatre. Victoria Palace, Victoria St, SW1 (834 1317, cc).

Mar 7. Mr Puntilla & His Servant Matti

Foco Novo present Brecht's comedy about a wealthy landowner & his contrasting behaviour according to whether he is drunk or sober. Ashcroft, Croydon, Surrey (688 9291, cc 681 0578), until Mar 12; Tricycle, 269 Kilburn High Rd, NW6 (328 8626), Mar 16-Apr 2.

Mar 7. Wait Until Dark

Hildegard Neil & Derren Nesbitt in a thriller about a con-man trying to extract infor-

mation from a blind woman. Orchard, Dartford, Kent (0322 77331, cc, A, Bc). Until Mar 12.

Mar 10. **Heartbreak House**

Shaw's comedy with Rex Harrison, Diana Rigg, Rosemary Harris, Cheryl Kennedy & Frank Middlemass (see intro). Haymarket, Haymarket, SW1 (930 9832, cc).

Mar 14. **The Provoked Wife**

Vanbrugh's comedy, directed by John Retallack. Donmar Warehouse, Earlham St, WC2 (379 6565, cc). Until Mar 26.

Mar 14. **Making Tracks**

Alan Ayckbourn directs some of his Scarborough company in a new comedy (see intro). Greenwich, Croom's Hill, SE10 (858 7755, cc).

Mar 15. **Lorenzaccio**

John Fowles's translation of de Musset's play about the Medici family in 16th-century Florence (see intro). Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Mar 17. **Marilyn!**

Musical based on the turbulent life of Marilyn Monroe. Stephanie Lawrence plays the Hollywood star. Adelphi, Strand, WC2 (836 7611, cc 930 9232).

Mar 22. **Hobson's Choice**

Stephanie Turner, Peter Vaughan & Trevor Bannister in a touring production of Brighouse's comedy. Orchard, Dartford. Until Mar 26.

Mar 22. **Deathtrap**

Ira Levin's thriller about an author fearful of being eclipsed by a younger writer. Thorn-dike, Leatherhead. Until Apr 9.

Mar 25. **Victory**

Howard Barker's play is set in Restoration England & concerns Charles II's revenge on Cromwell's men. A Joint Stock production, directed by Danny Doyle, with Julie Covington & Nigel Terry. Royal Court, Sloane Sq, SW1 (730 1745, cc).

Mar 28. **The Black Theatre of Prague**

Floating objects, figures that change shape or disappear, in a cartoon-like atmosphere. Lyric, King St, W6 (741 2311, cc). Until Apr 9.

Mar 28. **The Rivals**

Irene Handl in Sheridan's comedy of manners. Ashcroft, Croydon. Until Apr 9.

Mar 29. **Run For Your Wife**

New farce written & directed by Ray Cooney, with Richard Briers & Bernard Cribbins. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

ALSO PLAYING

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Now with Daniel Day Lewis & John Douglas. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

The Beggar's Opera

In a near-Dickensian set, & with a cast led by Paul Jones's Macheath in full voice & a Clydeside accent, Gay's operetta gets the liveliest of recreations. Richard Eyre directs. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Bargain night Mar 15; all seats £2 from 8.30am on day of performance.

Berlin Berlin

New play by John Retallack, with music by Paul Sand, based on the Robert Musil trilogy *The Man Without Qualities*, set in the shadow of the Berlin Wall. Performed by the Actors' Touring Company. Donmar Warehouse, Earlham St, WC2 (379 6565, cc). Until Mar 12.

The Business of Murder

Richard Harris has written a taut thriller that does its duty. Eric Lander joins Richard Todd as the play enters its third year. May Fair, Stratton St, W1 (629 3036, cc).

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. Surely no play currently in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Charley's Aunt

Brandon Thomas's classic comedy, with Griff Rhys-Jones as Lord Fancourt Babberley who masquerades as Charley's aunt to chaperone two young couples. Lyric, King St, W6 (741 2311, cc). Until Mar 26.

Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton plays her teacher. British sign translation Mar 19 matinee. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Decadence

Return of Steven Berkoff's play attacking the English ruling classes. Arts, Gt Newport St, WC2 (836 3334).



Doreen Mantle: in *84 Charing Cross Road*.

84 Charing Cross Road

Now in its second London year, & with another production running on Broadway, Doreen Mantle & Ronnie Stevens lead a performance of great charm. It is directed by James Roose-Evans, who adapted Helene Hanft's book. Ambassadors, West St, WC2 (836 1171, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. Now with Paul Jones, Trevor Peacock & Belinda Sinclair. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Henry IV, Parts I & II

Some of the playing in Trevor Nunn's production is on a major RSC level: Joss Ackland's Falstaff, Patrick Stewart's King &, over everything, Robert Eddison's miraculous wisp of a Shallow in Part II; observe also his Northumberland. But Prince Hal is tediously miscast, & both Parts could be lightened helpfully. Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until Mar 16.

The Importance of Being Earnest

Peter Hall & his company know what style means. The sun-in-splendour of English farce now shines undimmed, with a glorious, unstrained performance by Judi Dench as Wilde's near-mythical Lady Bracknell. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Mar 24. Bargain night Mar 15; all seats £2 from 8.30am on day of performance.

Key For Two

Moirá Lister & Patrick Cargill have the cheerful attack necessary for this farce by John Chapman & Dave Freeman. Vaudeville, Strand, WC2 (836 9988, cc).

Kick for Touch

New play by Peter Gill, with James Hazeldine, Kenneth Cranham & Jane Lapotaire. Cottesloe.

Lady Chatterley's Lover

Keith Miles's adaptation of Lawrence's notorious love story, with Lynn Farleigh as Lady C & Conrad Asquith as Mellors. Orchard, Dartford, Kent (0322 77331, cc). Until Mar 5; Ashcroft, Croydon, Surrey (688 9291, cc). Mar 21-26.

Lent

Michael Wilcox's new play is set in a preparatory school & concerns a power struggle between the headmaster & the grandmother of a boy who will one day take it over. Lyric Studio, King St, W6 (741 2311, cc). Until Mar 26.

Major Barbara

Shaw's "conflict between real life & the romantic imagination" is showing signs of wear; Peter Gill has directed it loyally, & Brewster Mason & Penelope Wilton lead the argument as the master-armourer & his Salvationist daughter. Lyttelton.

A Midsummer Night's Dream

Once we forget a prefatory medley of Edwardian music-hall tunes & some Edwardian costumes, which do not get in the way, Bill Bryden's revival is a steady delight, intimate, finely spoken by such players as Paul Scofield & Susan Fleetwood, the Oberon & Titania, & with an amusing bunch of Mechanicals, led by Derek Newark. Cottesloe.

The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Noises Off

Everything that happens during Michael Frayn's enjoyable farce is during the performance of another farce called *Nothing On*, a wild helterskelter touring business, exactly the kind of thing that can breed catastrophe. Now with a new cast, including Benjamin Whitrow as the play's director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 11 years, more than 4,500 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

Other Places

Judi Dench, affectingly emotional as a woman awakened from sleeping sickness, gives the performance of the year in *A Kind of Alaska*. This is one of a trilogy of short plays that their author, Harold Pinter, has directed himself. Cottesloe.

The Pirates of Penzance

Oliver Tobias, Ronald Fraser & Annie Ross head the new cast in this vigorous version of the Gilbert & Sullivan operetta. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

Poppy

An extravagant affair, directed by Terry Hands, in which Peter Nichols has tried to present the opium wars of 1839-42 within the framework of a pantomime. One of those superfluous ambitions, though the RSC cast joins in loyally. Music by Monty Norman. Barbican. Until Mar 19.

The Real Thing

Tom Stoppard's new comedy, a study of love in various forms, a tangle of relationships, remains artificial. But it has the advantage of quick & sensitive performances, particularly by Felicity Kendal & Roger Rees. Peter Wood directs. Strand, Aldwych, WC2 (836 2660, cc).

Schweyk in the Second World War

Bill Paterson has a most acceptable bounce for the little Czech dog-dealer whom Brecht borrowed from Hasek. This war play begins at a Prague public-house & ends on the blizzard-swept Russian steppes; Richard Eyre has staged it spectacularly & there is a lovely sympathetic performance by Julia McKenzie. Olivier.

Small Change

Peter Gill's play about childhood, adolescence & growing up. With James Hazeldine, June Watson & Philip Joseph. Cottesloe.

Song & Dance

Gemma Cranen sings the long cycle of songs "Tell Me on a Sunday". The second half has Stephen Jefferies dancing to Lloyd Webber's Paganini Variations. Palace, Shaftesbury Ave, W1 (437 6834, cc).

The Spanish Tragedy

Thomas Kyd's Elizabethan melodrama, precursor of so many revenge plays, in a collector's-piece

revival by Michael Bogdanov. Even if that subtle actor Michael Bryant may not have the full armoury for the agonized father, Hieronimo, the night does not suffer. Cottesloe; Theatre Royal, Bath, Avon (0225 65065, cc), Mar 21-26.

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

The Tempest

The Actors' Touring Company with John Retallack's revival of Shakespeare's drama. Donmar Warehouse. Until Apr 9.

Top Girls

Max Stafford-Clark's production of Caryl Churchill's play about a successful woman executive & her provincial sister returns from a run in New York. Royal Court, Sloane Sq, SW1 (730 1745, cc). Until Mar 19.

Trafford Tanzi

Claire Luckham has had the idea of presenting a woman's life from babyhood in a sequence of all-in wrestling bouts. It can often be very funny, once you are accustomed to its relentless progress. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

The Twin Rivals

John Caird's revival of this unfamiliar Farquhar comedy has Mike Gwilym at its centre as a thoroughly bad lot. Miles Anderson is, engagingly, the elder twin, & Miriam Karlin prowls watchfully as a reminiscent midwife. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until Mar 2.

The Two Ronnies

A new "international revue" for these invariably popular comedians, Ronnie Barker & Ronnie Corbett. Palladium, Argyll St, W1 (437 7373, cc 437 2055). Until May 21.

Underneath the Arches

Bernie Winters & Leslie Crowther take over as Bud Flanagan & Chesney Allen, with a company that affectionately carbon-copies the old Crazy Gang. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Upper Cuts

Mime artist & female clown Nola Rae with her show of music & sketches introducing the world of the fool. The Place, Duke's Rd, WC1 (387 0031). Until Mar 6.

Way Upstream

Alan Ayckbourn's play, held up by a scenic complication, was worth waiting for, though it does dwindle during the last 20 minutes. Passengers in a cabin-cruiser suffer a series of mishaps in an allegorical view of contemporary life. Alan Ayckbourn has directed, & Susan Fleetwood, as a disgruntled wife, is splendidly comic. Lyttelton.

The Winter's Tale

This Stratford production has settled comfortably on the Barbican stage, better in the Sicilian scenes, with Patrick Stewart & Gemma Jones, than in the Bohemian revels. Barbican. Until Mar 2.

The Witch of Edmonton

A topical Jacobean shocker by three dramatists. Dekker, Rowley & Ford, this revives indifferently. Such players as Miriam Karlin & Miles Anderson are unremittingly loyal. The Pit. Until Mar 19.

Yakety Yak

A rock 'n' roll musical transferred from the Half Moon, inspired by the songs of Leiber & Stoller, & with The Darts & the McGann brothers. Astoria, Charing Cross Rd, WC2 (437 6565, cc).

You Should See Us Now

New play by Peter Tinniswood, with Simon Cadell, Christopher Cazenove & Pauline Yates. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Mar 5.

Car parking

An evening's parking for £2.40 may be booked at the same time as tickets for Albery, Criterion, Donmar Warehouse, Piccadilly & Wyndham's theatres.

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer, Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).

BRIEFING CINEMA GEORGE PERRY



Michael Hordern plays a senile butler: *The Missionary* opens on March 3.

THE RECENTLY KNIGHTED Sir Michael Hordern scores a great triumph in Richard Loncraine's *The Missionary* (reviewed below), yet plays a relatively small part as an absent-minded butler who has over the years forgotten his way around the vast stately home inhabited by Trevor Howard and Maggie Smith as a bellicose peer and his sexually frustrated wife. "One of the things I like about the aristocracy," said Michael Palin, who both wrote the screenplay of this comedy set in the Edwardian era and played the leading part of a young cleric newly returned to Britain after several years in the African bush, "is that they are incredibly trapped, they trap themselves in tight relationships, so that they can't bear to sack this man, even though he's plainly past it. They just go on putting up with him." *The Missionary* has already had a successful reception in America.

□ Spare a thought for the National Film Finance Corporation, under scrutiny from Iain Sproat at the Department of Trade. The Eady levy has drawbacks, and as box-office returns decrease is an ever-diminishing revenue source. But last year *Gregory's Girl*, *Britannia Hospital* and *Moonlighting*, all financed by the NFFC, achieved satisfying export sales. Currently in production is *Loose Connections*, Richard Eyre's first film, which is a comedy written by Maggie Brooks; it has 50 per cent of its finance from the Corporation. A measure of public involvement is needed if this country is to keep indigenous film production going.

□ This year the British Film Institute celebrates 50 years since its modest beginning, "to encourage the art of the film". In 1933 the cinema was primarily entertainment, and few had thought of studying it. Today the art houses do better than the circuits, and television and video have helped film culture to flourish. BFI celebrations include a gala in September, a yearbook free for all members, trips to Hollywood and the inauguration of Institute Fellowships. But one hopes that at long last the National Film Theatre will be equipped with Dolby sound.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200. V indicates that a film is available on video.

Enigma (15)

Spy drama with Martin Sheen as a man returning to East Berlin to steal a computer part, & Sam Neill as a KGB officer hunting him. Directed by Jeannot Szwarc. Opens

Mar 3.

48 Hours (18)

Nick Nolte is a towering, beefy San Francisco cop who drives a battered '64 Cadillac convertible, fights his girlfriend & sasses his superiors. Two colleagues are killed by a ruthless escaped convict & he secures the two-day release from prison of a fellow gang member who holds a grudge & is also keen to track down the murderer. Eddie Murphy as the black, unwilling partner is superb, as sharp as nails in his newly acquired smart suit. At one point he is obliged to pose as a cop in order to get information in a redneck cowboy bar & performs a wildly funny cari-

cature of a tough white stereotype. Hostility between the odd couple gives way to a grudging regard as they near their goal. Walter Hill manages to inject a lot of humour into a violent thriller in what is primarily a muscle display of malehood—the only women, apart from Annette O'Toole as the bartender girlfriend, are arrested hookers at the police station & a few assorted molls who are either beaten up, kidnapped or unceremoniously dumped when the action begins. It's entertaining, but in a ferocious way. Opens Mar 17.

Local Hero (PG)

Expectations are inevitably high. Producer David Puttnam enjoyed enormous success with *Chariots of Fire*, director Bill Forsyth basked in acclaim after his low-budget comedy *Gregory's Girl*. The new film, written as well as directed by Forsyth, has Burt Lancaster as its leading character, a Texas tycoon, who is anxious to buy an entire Scottish village in order to locate a refinery for off-shore crude oil. Suddenly the canny fishermen are discussing the respective merits of Rolls-Royces & Maseratis, the village landlord (who doubles up as accountant, waiter, cab driver & whatever other vacancy needs filling) is engaged in negotiations involving millions of pounds, the pay-phone is clogged with coinage as the negotiator from Houston, played by Peter Riegert, constantly checks with base. Forsyth has an idiosyncratic style in his writing, & blends hard-edged satire with whimsicality & a sort of Scottish mysticism. His film, with its country folk besting sophisticated transatlantic businessmen, recalls Ealing's *Whisky Galore!* & even has a ceilidh sequence, but it actually owes rather more to the Lerner & Loewe musical *Brigadoon* in which a couple of Americans wander into a glen & become enchanted. It helps to explain why the last part of *Local Hero* goes soft. It is a likeable film with some excellent performances, notably by Denis Lawson as Urquhart, the all-purpose Scotsman, Peter Capaldi as the oil company's local man & Jennifer Black as the landlord's wife. Burt Lancaster plays a comic role as the eccentric billionaire with his customary assurance. Opens Mar 10.

The Missionary (15)

Michael Palin wrote & starred in this film about a man returned from the African bush to Edwardian England where he is prevailed upon by his bishop (the magnificent Denholm Elliott) to set up a home for prostitutes in the East End. His boring fiancée (Phoebe Nicholls) believes fallen women are women who have hurt their knees, & has turned into a compulsive filing clerk. A voracious aristocrat (Maggie Smith), frustrated in her marriage to a crusty eccentric peer (Trevor Howard), takes the missionary in hand, so to speak. Palin devotees should know that this handsome-looking film, directed by Richard Loncraine, is not merely an expanded Ripping Yarn. It is a much subtler satire on hypocrisy & class manners, the undersurface of life in Edward VII's reign when appearance & reality were frequently at odds. The cast includes such splendidly enjoyable performers as Graham Crowden, Roland Culver, David Suchet as a murderous ghillie, & Michael Hordern as an aged butler. Opens Mar 3.

Table for Five (PG)

Jon Voight plays a divorced man who attempts a comeback into the lives of his three children. After his former wife's death, he tries to gain custody of them in competition with their lawyer stepfather. (To be

reviewed next month.) Royal Film Performance in the presence of the Queen Mother, in aid of the Cinema & Television Benevolent Fund. Odeon, Leicester Sq, WC2. Mar 21.

Tempest (15)

Paul Mazursky has taken Shakespeare's plot & turned Prospero into Philip, a New York architect who drops out & takes to a Greek island with his daughter Miranda & mistress. Antonio has had a sex change & becomes Antonia, his estranged actress wife, who moves in with Alonzo, a casino boss of seemingly limitless wealth. The island, unpopulated save for an oddball goatherd called Kalibanos, is a paradise for the architect, prison for the women. One day the millionaire's yacht arrives & the launch sets out for shore. "Where is the magic?" says Philip, & an electrical storm blows up wrecking the intrusive vessel. John Cassavetes has fun with the role, while Gena Rowlands plays the wife, Vittorio Gassman the tycoon, Susan Sarandon the mistress, Molly Ringwald Miranda, and Raul Julia Kalibanos—the juiciest part. It's an interesting idea that becomes somewhat over-extended in its execution. And just as Shakespeare failed to end his play satisfactorily—it's all very well for Prospero to say "Our revels now are ended" but it's hardly a dramatic resolution—so Mazursky loses his grip & has the entire cast take a bow outside the island villa while Dinah Washington belts out "Manhattan" on the soundtrack.

The Verdict (15)

Paul Newman plays a rare phenomenon in America, a down-at-heel lawyer, who hangs around the pintables & bars in Boston, occasionally drumming up business by infiltrating funerals & presenting his card to the newly bereaved & aggrieved. A case comes his way in which a young woman in childbirth was put into a coma by medical negligence. The church, who run the hospital, offer a settlement of which Newman can take a large percentage, but he chooses, against the odds, to fight. His opponent, James Mason, is a brilliant attorney with a team of bright young graduates in his law firm aching to do his devilling. The judge, Milo O'Shea, reveals his prejudice & scorn for Newman, & obstructs his case. A girl in whom he confides, played by Charlotte Rampling, turns out to be a mole for the other side. Only Jack Warden as his former partner is prepared to give him time of day. The message of Sidney Lumet's absorbing film is that the law is cynical & the rich shall win, but Paul Newman does not believe it. He rises above his tacky failure & takes on the powerful orders, even though he has no chance of winning his case. Paul Newman creates a believable, vulnerable, shabby character whose spark of nobility enables him to transcend all the others. At first you despise him, but you eventually cheer. It is the best thing he has done for years. Opens Feb 24.

The World According to Garp (15)

John Irving's novel is given a reasonably faithful screenplay by Steve Tesich in this film directed by George Roy Hill. The result, however, is a cold mess, a confused saga of unappealing people in unlikely situations. Garp, played by Robin Williams, for once looking like his natural self, is the bastard child of a nurse who got herself impregnated by a dying airman in wartime. He marries & becomes a mildly successful novelist, while his mother on the strength of one book becomes a national celebrity & leader of a feminist movement, before eventual



Robin Williams: in *The World According to Garp*, directed by George Roy Hill.

assassination. Glenn Close, a Broadway actress unfamiliar to film audiences, power-drives her way through the part but evokes little sympathy, while Mary Beth Hurt's wife loses hers when she becomes instrumental in the death of one child & the injuring of the other during an ill-timed sexual adventure with one of her pupils. The best performance comes from John Lithgow, playing a 6 foot 4 inch transexual, who in spite of it draws respect. The film is overlong, tedious & muddled. There is one great stunt, when an aircraft (piloted by Hill himself) flies into the house that Garp intends to buy, convincing him that his purchase is sound, as the odds on an aircraft crashing into it again are astronomical. Opens Mar 10.

ALSO SHOWING

Airplane II—The Sequel (PG)
The disastrous flight of the first movie is reprised, except that the aircraft is now a moon shuttle. The jokes come thick & fast, with special relevance for film buffs. Lloyd Bridges, Peter Graves & Julie Hagerty repeat their roles.

The Dark Crystal (PG)
Extraordinary production design by Brian Froud of another world many galaxies away, inhabited by an evil race of birdlike monsters created by Jim Henson & Frank Oz, but as far from the capers of the Muppets as is possible. The filming technique is brilliant, but the fantasy desperately needs the lightness of touch that made *Star Wars* so successful.

Eating Raoul (18)
Very funny black comedy with Mary Woronov as a nurse who lures a succession of rich seekers after pleasure to her apartment, where she & her husband bump them off with a heavy frying pan & dispose of the corpses to a dog food manufacturer. V Palace Video.

E.T. (The Extra-Terrestrial) (U)
Steven Spielberg's much praised fantasy about a small alien befriended by a Californian boy is a constant delight.

The Executioner's Song (15)
Careful & unsensational film by Lawrence Schiller about the life of Gary Gilmore, executed for murder by a firing squad in Utah. Good performances by Tommy Lee Jones as Gilmore, & Rosanna Arquette as a teenage mother.

Fighting Back (15)
Australian film directed by Michael Caulfield, based on a true story about a teacher who tries to build a relationship with a deeply disturbed 13-year-old boy.

First Blood (15)
Sylvester Stallone plays a returned Green Beret from Vietnam, the survivor of horrific experiences which claimed the lives of most of his buddies. After being run in & beaten up by the local sheriff, he takes revenge by destroying the whole town. This could have been an interesting film about atti-

tudes towards Vietnam war heroes, but becomes a routine & improbable thriller.

Frances (15)
In spite of Jessica Lange's excellent performance as Frances Farmer, the 1930s Hollywood beauty who failed to toe the line, the film has the look of a television mini-series. A sad tale of the actress's decline through booze, jail & mental institutions.

Gandhi (PG)
Richard Attenborough has wrought an impeccable epic from the life story of one of the 20th century's most powerful leaders. Ben Kingsley gives a great screen performance spanning 50 years from Gandhi's days as a young lawyer to his assassination in 1948.

Heat & Dust (15)
India of the Raj & today is contrasted in the Merchant Ivory film of Ruth Praver Jhabvala's Booker Prize-winning novel. Excellent cast, including Julie Christie, Christopher Cazenove, Jennifer Kendal, Shashi Kapoor, Nickolas Grace & newcomer Greta Scacchi, exquisitely photographed by Walter Lassally.

Monsignor (15)
Christopher Reeve plays a Roman Catholic priest, with a degree in finance, summoned by the Vatican to sort out their financial problems in the aftermath of the Second World War. His plans involve the Vatican in dealings with the Mafia & the black market.

My Favourite Year (PG)
Actor Richard Benjamin has triumphed with his directing debut. This comedy is a loving recreation of live television in 1954, with Joseph Bologna as a chat show host & Peter O'Toole, in his most satisfying part for years, as a drink-sodden swashbuckler who is one of the guests.

An Officer & a Gentleman (15)
Taylor Hackford's film is an excellent version of the story of the loner (Richard Gere) from a dubious background who slogs his way through officer school & ends up as the one most likely to succeed. His room-mate, who is driven to suicide, is superbly portrayed by David Keith.

Party Party (15)
Entertaining & good-natured film about a group of north London young people gathering for a New Year's Eve party. Unfortunately the central idea is not strong enough & the film's inspiration flags. Phoebe Nicholls, playing a young police woman, reveals herself as an accomplished comic actress.

Privates on Parade (15)
Michael Blakemore's film directing debut is an excellent & witty adaptation of Peter Nichols's RSC stage hit about a group of soldiers who provide song-&dance entertainment for the British army in Malaya in 1949. Wonderful performances from Denis Quilley, John Cleese, Michael Elphick, Joe Melia & Nicola Pagett.


The Return of the Soldier (PG)
Alan Bates plays a shell-shocked captain returning from the First World War in a story based on Rebecca West's first novel. Beautiful performances by Julie Christie, Ann-Margret & Glenda Jackson as the three women in his life who submerge their differences to bring him back to reality.

Tron (PG)
Steven Lisberger's film uses stunning animation sequences, though the story is paper-thin, the characterization minimal & the plot incredible. In an attempt to defeat an evil computer genius, Jeff Bridges finds himself *inside* the machine, helping to destroy its master control program.

Turkey Shoot (18)
Futuristic horror picture about a strict régime where dissidents are forcibly rehabilitated, & the top brass shoot humans for sport. With Steve Railsback, Olivia Hussey & Michael Craig.

Veronika Voss (15)
 Fassbinder's penultimate film is a sordid tale, compelling, but ultimately depressing. It concerns a faded German movie star who reveals to a sports-writer that a doctor has turned her into a morphine addict to take over her property on her demise.

Certificates
U = unrestricted.
PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.
15 = no admittance under 15 years.
18 = no admittance under 18 years.



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SPORT

FRANK KEATING

ENGLAND EXPECTS . . . no, that's too strong. England *hopes* that Bobby Robson might have got it right at last. Certainly the new England soccer manager has made a promising enough début in the post. Unlike his two immediate predecessors, Ron Greenwood and Don Revie, who chopped and changed tactics and personnel at the most fleeting whim, Robson seems to have organized a firm policy and hopes are that he will stick to it. He has given youth its head and encouraged the team at least to think about passing forward—in recent years pedestrian England sides have proceeded down the field in little sideways triangles. On March 30 England play Greece in the second leg of their European Championship tie. Wembley should be almost full, for the Greeks—well beaten 3-0 in the first leg in Salonika—do not seem up to much and supporters will be looking for a repeat of the carnival England provided when they beat hapless Luxembourg 9-0 at the tag end of last year. The unique Wembley atmosphere will also be stirred four days earlier during the League Cup final.

□ There will be shrill accompaniment from the terraces on the two previous Saturdays. Coachloads of schoolboys will be bussed to Wembley from all points for the England v W Germany schoolboys' international on March 19, and ditto on March 12 when hordes of schoolgirls will shriek when the same two nations contest a women's hockey international.

□ The season's rugby union internationals reach their climax and the mythical prizes of Triple Crown and Grand Slam will be decided on either March 5, when England play Scotland at Twickenham and Wales take on Ireland in Cardiff, or March 19 when England travel to Dublin and Wales to Paris. The respective cities will be *en fête*, and the atmosphere much more ale than arty.

HIGHLIGHTS

ATHLETICS

Mar 5. National Cross-Country Championships, Luton, Beds.

Mar 5, 6. 14th European Indoor Championships (senior men & women), Budapest, Hungary. Mar 12. England v USA (senior men), Cosford, nr Wolverhampton, W Midlands.

Mar 20. IAAF World Cross-Country Championships, Gateshead, Tyne & Wear.

It is cross-country month—the real thing & much more macho than the new cult of marathoning. These are the hard men: miles they count, not as sporting units of joy, like goals or boundaries, but as miles of suffering. Win or lose, everyone says they finish not only exhausted but exhilarated.

BADMINTON

Mar 23-27. John Player All-England Open Championships, Wembley Arena, Middx.

BASKETBALL

Mar 18, 19. Just Juice National Championship, semi-finals & final, Wembley Arena, Middx.

EQUESTRIANISM

Mar 31-April 4. Birmingham International Show-jumping Championships, National Exhibition Centre, Birmingham.

FENCING

Mar 12, 13. Challenge Martini International Épée, preliminary rounds, St Paul's School, Lonsdale Rd, SW13; finals Mar 13, 7pm, Seymour Hall, Seymour St, W1 (tickets from AFA, de Beaumont Centre, 83 Perham Rd, W14).

FOOTBALL

Mar 19. Schoolboys' International; England v W Germany, Wembley Stadium, Middx.

Mar 26. Football League Milk Cup Final, Wembley Stadium.

Mar 30. England v Greece, Wembley Stadium.

London home matches:

Arsenal v Nottingham Forest, Mar 5; v Luton Town, Mar 19.

Brentford v Plymouth Argyle, Mar 11; v Huddersfield Town, Mar 26.

Charlton Athletic v Chelsea, Mar 5; v Leeds United, Mar 19.

Chelsea v Carlisle United, Mar 12; v Barnsley, Mar 26.

Crystal Palace v Newcastle United, Mar 5; v Chelsea, Mar 19.

Fulham v Crystal Palace, Mar 12; v Grimsby Town, Mar 26.

Millwall v Sheffield United, Mar 12; v Wigan Athletic, Mar 27.

Orient v Gillingham, Mar 1; v Southend United, Mar 13; v Wrexham, Mar 25.

Queen's Park Rangers v Middlesbrough, Mar 5; v Rotherham United, Mar 19; v Charlton Athletic, Mar 22.

Tottenham Hotspur v Aston Villa, Mar 12; v Manchester United, Mar 26.

Watford v Notts County, Mar 12; v Tottenham Hotspur, Mar 19.

West Ham United v Brighton & Hove Albion, Mar 5; v Stoke City, Mar 19.

Wimbledon v Bristol City, Mar 5; v Hartlepool United, Mar 19.

HOCKEY

Mar 12. England v W Germany (women), Wembley Stadium, Wembley, Middx.

HORSE RACING

Mar 5. Greenall Whitley Breweries Chase & Time-form Chase, Haydock Park.

Mar 12. William Hill Imperial Cup Handicap Hurdle, Sandown Park.

Mar 15. Waterford Crystal Champion Hurdle Challenge Trophy, Cheltenham.

Mar 16. Queen Mother Champion Chase, Cheltenham.

Mar 17. Tote Cheltenham Gold Cup Chase, Cheltenham.

Mar 26. William Hill Lincoln Handicap, Doncaster.

Point-to-points:

Mar 5. Beaufort, Didmarton, Glos; Mid-Surrey Farmers', Charing, nr Maidstone, Kent.

Mar 12. Essex Union, Marks Tey, nr Colchester, Essex; Southdown Eridge, Parham, nr Pulborough, W Sussex.

Mar 19. New Forest, Larkhill, nr Amesbury, Wilts.

Mar 26. Crawley & Horsham, Parham; Fitzwilliam, Cottenham, nr Cambridge.

ICESKATING

Mar 7-13. World Figure Skating & Ice Dance Championships, Helsinki, Finland.

ROWING

Mar 26. Head of the River Race, Mortlake, SW14 to Putney, SW15, starts 3pm.

The great Thames carnival for the wet bobs. It's not as much of a madcap mayhem as it seems to the uninitiated—it is a processional race between Mortlake & Putney, & the crews start at set intervals, the boat with the fastest time being named Head of the River.

RUGBY

Mar 5. England v Scotland, Twickenham.

Mar 5. Wales v Ireland, Cardiff.

Mar 9. UAU Final, Twickenham.

Mar 19. Ireland v England, Lansdowne Rd.

Mar 19. France v Wales, Paris.

TELEVISION

JOHN HOWKINS

TELEVISION COVERAGE of opera does not usually include shots of the producer doing an impromptu imitation of Groucho Marx and the lead singer shopping in Woolworth's. But *The Staging of an Opera* includes such informal moments in preference to the opera itself. TV producer John Miller shows how Kent Opera put on Beethoven's *Fidelio* by following the management, production team and cast from their first read through to performance. The presiding genius is Jonathan Miller (no relation) whose *Rigoletto*, recently shown on Channel Four, was cleverly set in New York in the 1950s. But this series, also on Channel Four, gives a comprehensive picture. We are introduced to Kent Opera in the first programme (March 23), and then follow the work of the conductor, Roger Norrington (March 30), the producer, Jonathan Miller (April 6), Teresa Cahill, who sings Leonore (April 13), and the designer Bernard Culshaw (April 20). On April 27 we have a backstage view of the performance.

□ Writer Terence Feely had the bright idea of writing ITV's current series of plays about Number 10 and how successive prime ministers had seen and used the place. The plays are not being shown chronologically. The first of this month's plays is *The Iron Duke* (March 6). Bernard Archard plays the Duke of Wellington, who lived in No 10 while his own grand house at Hyde Park Corner was being renovated. It is followed by *The Asquiths* (March 13) with Dorothy Tutin and David Langton; *Dizzy* (March 20) with Richard Pasco as Benjamin Disraeli; and *Bloodline* (March 27) with Jeremy Brett as Pitt the Younger.

THE MONTH IN VIEW

Mar 2. *Eric & Ernie's Variety Days* (ITV)

The two comics reminisce with Michael Aspel over old music-hall acts, including the so-called speciality acts with children & animals; liberally illustrated with film sequences.

Mar 4. *The Royal Family* (ITV)

Author Phoebe Hitchens had the brilliant idea of asking Buckingham Palace what children (in their 600 letters a week to the Queen) most want to know. The answers filled a book & now furnish a TV series. This week: Royal clothes, & a count of the number of crowns.

Mar 6. *Plastow's People* (ITV)

The Anglia TV's Enterprise series shows how David Plastow runs the giant Vickers company (known as Britain's blacksmith because it made so many guns & planes), & Rolls-Royce, as well as 50 other companies. They seem to make everything from a 140 mph Bentley to silicon chips.

Mar 7. *My Cousin Rachel* (BBC2)

A new dramatization by Hugh Whitmore of Daphne du Maurier's novel, with Geraldine Chaplin beautifully cast as the Contessa cousin.

Mar 7. *Village Earth* (ITV)

The start of a new series on how small rural communities are coping with modern life. The first film, *In the Footsteps of the Incas*, shows how a Cambridge engineer is helping Indians to obtain water on the Bolivian high plateaux.

Mar 7. *Challenge* (ITV)

A documentary for children following several youngsters who have voluntarily taken up a challenge outside their school: one deaf boy is trying to teach dolphins; others try discus-throwing & stunt acts.

Mar 8. *Lifer* (ITV)

Prisons seem to have an awful fascination for TV producers. Rex Bloomstein, who made *Strange-ways* (one of the best), presents what he regards as the culmination of his work: a massive two-hour account of life imprisonment. It is based on many interviews with the prisoners themselves, warders & advisers.

Mar 13. *Conran's Habitat* (C4)

The newly-knighted Sir Terry explains how he has made money (& deservedly, too) by creating Habitat & then buying Mothercare; hence the title.

Mar 13. *Narayan* (ITV)

A South Bank Show about R.K. Narayan, a leading Indian novelist who is most famous for his comic stories of the mythical town Malgudi.

Mar 15. *Enemies of the State* (ITV)

A drama documentary from Granada about Czech dissidents.

Mar 15. *Just Another Day* (BBC2)

New series with John Pitman presenting six films which look behind the scenes of some of our British institutions. Tonight's takes us to Battersea



Geraldine Chaplin: *My Cousin Rachel*.

Dogs' Home; future programmes show traffic wardens in London's West End (Mar 22), & go behind the counters of Selfridge's store (Mar 29).

Mar 16. *Karl Marx: The Legacy* (BBC2)

Asa Briggs, one of today's most interesting & lucid social historians, tells the life & explores the influences of one of the fathers of this century's thought & politics. It promises to be a memorable series.

Mar 16. *Prison* (C4)

In contrast to the fly-on-the-wall approach of most programmes on prisons this Anglia series is more traditional, full of historical detail, supportive facts, & opinions that are clearly labelled as such.

Mar 20. *Three Men in a Boat (& Montmorency Too!)* (C4)

An adaptation of the theatre production of Jerome K. Jerome's inimitable book, starring Jeremy Nicholas. Jerome's own words are counterpointed with film of the Thames as it is today.

Mar 20. *Ivo Pogorelich* (ITV)

A *South Bank Show* on the young, flamboyant Yugoslav pianist.

Mar 23. *To the Lighthouse* (BBC1)

Virginia Woolf's most remarkable novel, adapted by Hugh Stoddard; the strong cast includes Rosemary Harris, Michael Gough, Suzanne Bertish, T.P. McKenna & Pippa Guard.

Mar 27. *The Making of St Joan* (C4)

Marina Warner explores the facts & legend of Joan of Arc.

Mar 29. *The White-Faced Clown is Dead—We Don't Need Him Anymore* (ITV)

Producer Graham More is enthralled by clowns, especially the sad yet serene classical ones. This celebration features Francesco Caroli, the most famous of them all, who suggests the sad white faces are losing ground to the jolly red noses.

CLASSICAL MUSIC

MARGARET DAVIES

THE BARBICAN CENTRE celebrates the first anniversary of its opening on March 3. The programme for the month includes an 80th-birthday concert for Sir Lennox Berkeley and two piano recitals by Michelangelo as well as the opening of the first LSO season of the year. The orchestra's concerts on Tuesday, Thursday and Saturday, for which tickets are available on subscription giving a discount of up to 33 per cent, include performances of Mozart's rarely heard *Waisenhausmesse*, conducted by Abbado, the debut of the young Japanese violinist Yuzuko Horigome, and performances of Stockhausen's major work *Gruppen* in which three separate orchestras surround the audience with musical sound. The stages erected for *Gruppen* will also be used by the LSO Brass Ensemble for a performance of Venetian antiphonal music by Gabrieli.

It is 40 years since the Society for the Promotion of New Music was founded by Francis Chagrin to provide emerging composers with opportunities to hear their works in performance and to bring new music to the attention of a wider public. For its 40th-anniversary season the SPNM is presenting a series of concerts in collaboration with the major contemporary music ensembles: this month the Endymion Ensemble and Divertimenti are taking part in the Camden Festival on March 14 and 21. Their programmes are made up of new music submitted during the past year and works by established composers associated with the SPNM.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

Mar 6, 7.30pm. **New Symphony Orchestra**, conductor Hopkins; Colin Horsley, piano. Khachaturian, Adagio from Spartacus; Rachmaninov, Piano Concerto No 2; Burgon, Brideshead Variations; Ravel, Bolero; de Falla, Dances from The Three Cornered Hat.

Mar 13, 7.30pm. **New Symphony Orchestra**, conductor Reynish; Blue Danube Dancers. Viennese evening. Strauss family, Mozart, Suppé.

Mar 18, 25, 7.45pm. **London Philharmonic Orchestra**, conductor Macal; Rudolph Buchbinder, piano. Beethoven, Overture Egmont, Piano Concerto No 5 (Emperor); Tchaikovsky, Symphony No 4.

Mar 27, 7.30pm. **New Symphony Orchestra**, Band of the Coldstream Guards, conductor Howe; Andrew Haigh, piano. Tchaikovsky, Suite from Swan Lake, Piano Concerto No 1, Waltz from The Sleeping Beauty, Capriccio Italien, Overture 1812.

BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

Mar 1, 7.30pm. **James Galway**, flute; **Philip Moll**, piano. 80th birthday concert for Sir Lennox Berkeley. Berkeley, Martinů, Poulenc, Sonatas; Berkeley, Sonatina; Bizet/Borne, Fantasy on themes from Carmen.

Mar 6, 13, 7.30pm. **Arturo Benedetti Michelangeli**, piano. Mar 6, Beethoven, Sonatas in C Op 2 No 3 & Op 111; Debussy, Children's Corner, Images Books I & II; Mar 13, Beethoven, Sonatas in B flat Op 22, in C minor Op 111; Debussy, Preludes Book II.

Mar 10, 1pm, 7.15pm; Mar 12, 8pm. **London Symphony Orchestra**, conductor Simonov. Beethoven, Overture Fidelio; Prokofiev, Suite Romeo & Juliet. Evening performances include Tchaikovsky, Manfred Symphony.

Mar 14, 6.30pm. **London Symphony Orchestra & Chorus**, conductor Abbado; Margaret Price, soprano; Elisabeth Hamoncourt, mezzo-soprano; Dennis O'Neill, tenor; Paul Plishka, bass; Charles Osborne, lecturer. Open rehearsal & lecture on Mozart's *Waisenhausmesse*.

Mar 15, 6.30pm; Mar 17, 7.15pm; Mar 19, 8pm. **London Symphony Orchestra & Chorus**, conductor Abbado; Rudolf Serkin, piano; Margaret Price, soprano; Elisabeth Hamoncourt, mezzo-soprano; Dennis O'Neill, tenor; Paul Plishka, bass. Mar 15, 19, Mozart, Piano Concerto No 25, *Waisenhausmesse*; Mar 17, Mozart, Piano Concerto No 22, *Waisenhausmesse*.

Mar 20, 7.30pm. **Amadeus String Quartet**. Haydn, Quartet in C Op 54 No 2; Mozart, Quartet in G K387; Beethoven, Quartet in E minor Op 59 No 2 (Rasumovsky).

Mar 21, 6.30pm. **London Symphony Orchestra**, conductor Abbado; Yuzuko Horigome, violin;

Jack Brymer, lecturer. Open rehearsal & lecture on Sibelius's Violin Concerto & Richard Strauss's Don Juan.

Mar 22, 6.30pm; Mar 24, 7.15pm; Mar 26, 8pm. **London Symphony Orchestra**, conductor Abbado (Mar 26, Judd); Yuzuko Horigome, violin. Stravinsky, The Fairy's Kiss; Sibelius, Violin Concerto; R. Strauss, Don Juan.

Mar 23, 25, 7.15pm. **English Chamber Orchestra**, conductor Menuhin; Thea King, clarinet. Mozart, Overture The Marriage of Figaro, Clarinet Concerto, Serenade in D (Haffner).

Mar 27, 7.30pm; Mar 30, 7.15pm. **LSO Brass Ensemble**, conductors Downes, Lloyd. Lloyd, Symphony for Brass; Gabrieli, Antiphonal Music of the Italian Renaissance.

Mar 28, 6.30pm. **London Symphony Orchestra**, conductors Abbado, Downes, Judd; Jonathan Harvey, lecturer. Open rehearsal & lecture on Stockhausen's *Gruppen*.

Mar 29, 6.30pm; Mar 31, 7.15pm. **London Symphony Orchestra & Chorus**, conductors Abbado, Downes, Judd; Shirley Verrett, mezzo-soprano. Stockhausen, *Gruppen*; Brahms, Alto Rhapsody, St Anthony Variations.

CAMDEN FESTIVAL

Information & box office St Pancras Library, 100 Euston Rd, NW1 (388 7727, cc 387 6293).

Mar 12, 8pm. **London Bach Orchestra Ensemble**, **Camden Chamber Choir**, conductor Williamson. De Sermisy, Chansons; Poulenc, Quatre motets de pénitence; Messiaen, O Sacrum Convivium; Machaut, Messe de Notre Dame. Church of St Mary the Virgin, King Henry's Rd, NW3.

Mar 14, 8pm. **Endymion Ensemble**, director Whit-



James Galway: Berkeley 80th birthday concert at the Barbican on March 1.



Yuzuko Horigome: Barbican, March 21-26.

field. Maxwell Davies, Runes from a Holy Island; Luff, Mathematical Dream; McCabe, Desert I; Lizard; R. Lennon, Bauen, Einsicht, Gestalten; Vores, Piano Sonata No 1; Goehr, Suite Op 11. The Place, Dukes Rd, WC1. (Pre-concert talk with some of the composers. 6.30pm.)

Mar 15, 7.30pm. **New London Consort**, director Pickett. Purcell, Baston, Scarlatti, Gabrieli, Corelli, Buonamanti. Great Hall, Lincoln's Inn, WC1. Mar 17, 1.05pm. **Christopher Bowers-Broadbent**, organ. Maxwell Davies, Organ Sonata; Bach, Von Himmel hoch: Canonic Variations; Taverner, Mandelion. St Pancras Church, Euston Rd, Upper Woburn Pl, WC1.

Mar 20, 8pm. **London Bach Orchestra, Camden Choir**, conductor Williamson; Rosamund Illing, soprano; Shirley Minty, contralto; Ronald Murdoch, tenor; John Noble, bass. Bruckner, Psalm 150, Mass in F minor; Weber, Symphony No 1. Mornington Leisure Centre, Arlington Rd, NW1.

Mar 21, 7.30pm. **Peasants All, The Noyse of Musicians**, Broadside On, a celebration of the life & times of Sir Francis Drake, performed in period costumes, on authentic instruments. Playford, Susato, Byrd, Cobbold, Holborne & others. Gray's Inn Hall, South Sq, WC1. (Additional information in London Miscellany p68).

Mar 21, 8pm. **Divertimenti**, conductor Bainbridge; Christopher van Kampen, cello. Brütten, Prelude & Fugue; Feeney, Falling; Muldowney, Driftwood to the Flow; Barrett, Invention IV; Clarke, Cepheide Variables; Maconchy, Epyllion. The Place, Duke's Rd, WC1. (Pre-concert talk with some of the composers 6.30pm.)

Mar 27, 7.30pm. **Valda Aveling**, clavichord, Frescobaldi, La Frescobaldi; Bach, French Suite No 4; Dandrieu, La lyre d'Orphée; Locillet, Suite in G minor; Dodgson, Suite in C; Scarlatti, Four Sonatas. Burgh House, New End Sq, NW3.

CITY MUSIC SOCIETY

Bishopsgate Hall, 230 Bishopsgate, EC2.

Mar 8, 1.05pm. **Henry Herford**, baritone; **Julius Drake**, piano. Poulenc recital, including Tel jour telle nuit.

Mar 14-18 1.05pm. **Kenneth Sillito**, violin; **Anthony Goldstone**, piano. Beethoven violin & piano sonata cycle: Mar 14, Nos 6 & 5; Mar 15, Nos 8 & 3; Mar 16, Nos 1 & 10; Mar 17, Nos 2 & 7; Mar 18, Nos 4 & 9.

Mar 22, 1.05pm. **Trevor Pinnock**, harpsichord. Bach, Chromatic Fantasy & Fugue BWV903, Six Preludes, Partita No 2.

Mar 29, 1.05pm. **Dmitri & Tanya Alexeev**, piano duo. Schubert, Fantasie in F minor; Weber, Six Pieces Op 6; Brahms, Six Hungarian Dances.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Mar 2, 7pm. **St Margaret's Westminster Singers**, **St Margaret's Baroque Players**, conductor Ross; Neil Jenkins, Evangelist; Stephen Varcoe, Christus; Gill Ross, soprano; Simon Gay, counter-tenor; Wynford Evans, tenor; Richard Jackson, bass. Bach, St John Passion (in German).

Mar 3, 1.15pm. **Sioned Williams**, harp; **Celia Pitstow**, flute. Bizet, Intermezzo; Fauré, Berceuse, Sicilienne; Inghelbrecht, Esquisses antiques; Durey, Niccolò et la flûte; Ibert, Pièce pour flûte seule Entr'acte; Tailleferre, Sonata for solo harp; Debussy, Claire de lune.

Mar 5, 7.30pm. **Ernest Read Symphony Orchestra**, conductor Williams; Patrick Harrild, tuba. Tchaikovsky, Fantasy Overture Romeo & Juliet; Vaughan Williams, Tuba Concerto; Shostakovich, Symphony No 10.

Mar 7, 1pm. **Miriam Fried**, violin; **Garrick Ohlsson**, piano. Janacek, Sonata (1921); Fauré, Sonata in A Op 13.

Mar 9, 7.30pm. **Rafael Puyana**, harpsichord. Anon, Barafostus Dreame; Morley, La Volta; Byrd, Callino Casturame; Mundy, Robin; Bull, Praeludium, Country Dance, Piper's Galliard. Bull's Goodnight, Les Buffons, The King's Hunt; Bach, Partita No 6.

Mar 14, 1pm. **Dong-Suk Kang**, violin; **Pascal Devoyon**, piano. Mozart, Sonata in A K305; Schubert, Fantasy in C D934; Ravel, Tzigane.

Mar 17, 1.15pm. **Ursula Leveaux**, bassoon; **Nicholas Daniel**, oboe; **Julius Drake**, piano. Dring, Trio Sonata; Poulenc, Trio Sonata (1926).

Mar 21, 1pm. **Vermeer String Quartet**. Haydn, Quartet fragment in D minor Op 103; Beethoven, Quartet in F Op 59 No 1 (Rasumovsky).

Mar 26, 7.30pm. **Chelsea Symphony Orchestra**, conductor Dodd; Luigi Bianci, violin. Beethoven, Overture Egmont, Symphony No 7; Bruch, Violin Concerto.

Mar 30, 7.30pm. **Wren Orchestra of London**, conductor Handley; Ian Hobson, piano. Rawsthorne, Divertimento; Saint-Saëns, Piano Concerto No 2; Sibelius, Pelléas et Mélisande; Larsson, Pastoral Suite.

Mar 31, 6.15pm. **Raglan Baroque Players, London Oratory Choir, London Junior Oratory Choir, Tallis Chamber Choir**, conductor Kraemer; Wynford Evans, Evangelist; Glyn Davenport, Christus; Miëka van der Sluis, soprano; Margaret Cable, mezzo-soprano; Glenn Winslade, tenor; Christopher Booth-Jones, baritone. Bach, St Matthew Passion (in German).

SOUTH BANK

SE1 (928 3191, cc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Mar 1, 8pm. **Royal Philharmonic Orchestra** conductor Temirkanov; Ruggiero Ricci, violin. Rossini, Overture William Tell; Brahms, Violin Concerto; Stravinsky, Petrushka. FH.

Mar 2, 9, 16, 23, 30, 5.55pm. **Bach Plus One**: organ music. Mar 2, **Nicholas Danby**, Bach, Franck; Mar 9, **John Scott Whiteley**, Bach, Jongen; Mar 16, **Simon Lindley**, organ; **Ruth Lindley**, soprano; **Trevor Williams**, violin. Bach, Karg-Elert; Mar 23, **David Lumsden**, Bach, Mendelssohn; Mar 30, **Nicolas Kynaston**, Bach, Durufle. PR.

Mar 2, 30, 7.45pm. **Alfred Brendel**, piano. Beethoven cycle. Mar 2, Sonatas in B flat Op 22, in D Op 10 No 3, in E minor Op 90, in C Op 53 (Waldstein); Mar 30, Sonatas in A flat Op 26 & Op 110, in E flat Op 31 No 3, in G Op 79, in C minor Op 10 No 1. EH.

Mar 2, 8pm. **Royal Philharmonic Orchestra, Goldsmiths' Choral Union**, conductor Wright; Sheila Armstrong, soprano; Ameral Gunson, alto; Kenneth Woolam, tenor; Willard White, bass. Beethoven, Missa Solemnis. FH.

Mar 4, 8pm. **Toronto Symphony Orchestra**, conductor A. Davis; André Laplante, piano. Davis, La Serenissima; Prokofiev, Piano Concerto No 2; Dvořák, Symphony No 7. FH.

Mar 5, 8pm. **Toronto Symphony Orchestra**, conductor A. Davis; Jeanne Baxtresser, flute. Gellman, Awakening; C. P. E. Bach, Flute Concerto in D minor; Mahler, Symphony No 5. FH.

Mar 6, 3.15pm. **Emil Gilels**, piano. Brahms, Variations on a theme of Paganini Book I, Sieben Fantastien Op 116; Schumann, Vier Klavierstücke Op 32, Etudes symphoniques Op 13. FH.

Mar 7, 8pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Wolfgang Manz, piano. Dvořák, Overture Carnival; Rachmaninov, Piano Concerto No 2; Rimsky-Korsakov, Scheherazade. FH.

Mar 8, 8pm. **Philharmonia Orchestra, London Choral Society, Haberdashers' Boys' Choir**, conductor Kuhn; Nan Christie, soprano; Alexander Oliver, tenor; John Rawnsley, baritone. Verdi, Four Sacred Pieces; Orff, Carmina Burana. FH.

Mar 9, 8pm. **London Mozart Players**, conductor Vasary; Ani Schnarch, violin. Rossini, Overture The Barber of Seville; Mozart, Violin Concerto in A K219; Schubert, Symphony No 9 (Great). FH.

Mar 10, 8pm. **Pinchas Zukerman**, violin; ➡➡

CLASSICAL MUSIC CONTINUED

Marc Neikrug, piano. Schubert, Sonatina in G minor D408, Sonata in A minor D821, Fantasy in CD934. *FH.*

Mar 11, 8pm. **BBC Symphony Orchestra**, conductor Eötvös; Christian Blackshaw, piano; Julia Hamari, soprano; Evgeny Nesterenko, bass. Ligeti, Apparitions; Liszt, Piano Concerto No 1; Bartók, Duke Bluebeard's Castle (in Hungarian). *FH.*

Mar 13, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Leppard; Felicity Lott, soprano; Alfreda Hodgson, contralto; Robert Tear, tenor; Benjamin Luxon, bass. Mendelssohn, Elijah. *FH.*

Mar 15, 8pm. **Philharmonia Orchestra & Chorus** (section), conductor Marriner; Norma Burrowes, soprano; Ann Murray, mezzo-soprano. Mendelssohn, A Midsummer Night's Dream (excerpts); Holst, The Planets. *FH.*

Mar 16, 8pm. **Royal Philharmonic Orchestra**, conductor Francis; Henryk Szeryng, Barry Griffiths, violins. Vivaldi, Concerto for two violins Op 3 No 8; Tchaikovsky, Violin Concerto; Beethoven, Violin Concerto. *FH.*

Mar 17, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Gwyneth Pryor, piano. C. Davis, Overture Variants on a Bus Route; Coates, London Suite; Rachmaninov, Rhapsody on a theme of Paganini; Elgar, Variations on an original theme (Enigma). *FH.*

Mar 18, 7.45pm. **London Mozart Players**; David Snell, conductor & harp; Elena Duran, flute. Mozart, Divertimento in D K136, Concerto for flute & harp K299, Symphony No 39. *EH.*

Mar 19, 7.30pm. **Evelyn Barbirolli**, oboe; **Yfrah Neaman**, violin; **Stefan Popov**, cello; **Iris Loveridge**, **Allan Schiller**, pianos. Stevens, Three solos for oboe, Sonata for oboe & piano, Suite for violin, Seven duets for violin & cello, Piano Trio No 3. *PR.*

Mar 19, 8pm. **BBC Concert Orchestra**, **BBC Symphony Chorus**, conductor Lockhart; Marie Hayward Segal, soprano; Kenneth Collins, tenor; Forbes Robinson, bass; David Jacobs, presenter. A night at the opera. Programme includes music from Boris Godunov, The Bartered Bride, Turandot, Der Rosenkavalier, Madam Butterfly, Faust, Carmen & Aida. *FH.*

Mar 20, 27, 11am. **English Chamber Orchestra**, **Bach Choir**, conductor Willcocks; Felicity Lott, soprano; Alfreda Hodgson, contralto; Maldwyn Davies, tenor; Stephen Roberts, bass; Robert Tear, Evangelist; Rodney Macann, Christus; Hubert Dawkes, organ continuo; John Scott, organ. Bach, St Matthew Passion (in English). *FH.*

Mar 21, 8pm. **London Philharmonic Orchestra**, conductor Wolff; Mstislav Rostropovich, cello. Mendelssohn, Overture Ruy Blas; Dvořák, Cello Concerto; Berlioz, Suite Romeo & Juliet. *FH.*

Mar 22, 8pm. **Philharmonia Orchestra**, conductor Tilson Thomas; Yo Yo Ma, cello. Mussorgsky, Prelude Khovanshina; Shostakovich, Cello Concerto No 1; Berlioz, Symphonie fantastique. *FH.*

Mar 23, 7.45pm. **Louis Kentner**, piano. Programme includes Beethoven, Sonata in A flat Op 110; Kodály, Dances from Marosszek; Liszt, La leggerezza, Transcendental Study in F minor. *EH.*

Mar 23, 8pm. **Czech Philharmonic Orchestra**, conductor Neumann; Vaclav Hudecek, violin. Janáček, Taras Bulba; Sibelius, Violin Concerto; Dvořák, Symphony No 8. *FH.*

Mar 24, 8pm. **London Philharmonic Orchestra**, conductor Rostropovich; Dimitris Sgouras, piano. Rachmaninov, Piano Concerto No 3; Shostakovich, Symphony No 10. *FH.*

Mar 25, 8pm. **BBC Symphony Orchestra**, conductor Pritchard; Jean-Bernard Pommier, piano. Bliss, Music for strings; Ravel, Piano Concerto in G; Bartók, Concerto for Orchestra. *FH.*

Mar 27, 7.30pm. **Royal Philharmonic Orchestra**, **London Choral Society**, conductor Foster; Dmitri Alexeev, piano; Jennifer Smith, soprano; Thomas Allen, baritone. Schubert, Symphony No 3; Rachmaninov, Rhapsody on a Theme of Paganini; Fauré, Requiem. *FH.*

Mar 28, 7.45pm. **New Chamber Soloists**, conductor Bernard; Christopher Warren-Green, violin. Handel, Overture Messiah; Elgar, Serenade for strings; Mozart, Violin Concerto in B flat K207; Purcell, Fantasias; Haydn, Symphony No 44 (Trauer). *EH.*

Mar 29, 8pm. **City of Birmingham Symphony Orchestra**, conductor Järvi; Shura Cherkassky, piano. Mendelssohn, Symphony No 4 (Italian);

Saint-Saëns, Piano Concerto No 2; Strauss, Ein Heldenleben. *FH.*

Mar 30, 7.45pm. **Academy of Ancient Music**, **Chorus & Orchestra**, **Boys of the Tiffin School Choir**, director Hogwood; Emma Kirkby, soprano; Margaret Cable, mezzo-soprano; William Kendall, tenor; David Thomas, bass. Handel, Messiah. *FH.*

Mar 31, 7.30pm. **Songmakers' Almanac**; Caroline Friend, soprano; Felicity Palmer, mezzo-soprano; Richard Jackson, Stephen Varcoe, baritones; Graham Johnson, piano. Bizet, Fauré, Debussy, Hahn, settings of poems by Paul Verlaine. *PR.*

WIGMORE HALL

Wigmore St, W1 (935 2141).

Mar 1, 7.30pm. **Jane Manning**, soprano; **Barry Guy**, double bass; **John McCabe**, piano. Buller, new work; Rodney Bennett, Vocalese; Payne, Evening Land; Gilbert, Long White Moonlight; Elias, Peroration; Delius, Danish Songs; Ireland, Bax, Howells, Bridge, Moeran, Joyce settings; Sohal, Kavita III.

Mar 2, 7.30pm. **Allegrì String Quartet**; **Mary King**, soprano. Rubbra, Quartet No 4; Arnold, Quartet No 1; Osborne, Piccola Cantata; Britten, Quartet No 1. (Pre-concert discussion: Roger Wright with the composers. British Music Information Centre, 10 Stratford Pl, W1. 6.15pm.)

Mar 5, 7.30pm. **Nash Ensemble**, conductor Lubbock; Eleanor Bron, reciter; Philip Langridge, tenor & reciter. Weber, Flute Trio in G minor Op 63; Lambert, Song cycle: Eight Poems of Li Po for voice & chamber ensemble; Walton, Façade.

Mar 6, 3.30pm. **Tamás Ungár**, piano. Beethoven, Sonatas in F Op 10 No 2, in C Op 2 No 3; Liszt, Sonetto 104 del Petrarca, Dante Sonata, Mephisto Waltz.

Mar 12, 7.30pm. **Stuttgart Piano Trio**, Mozart, Trio in G K496; Brahms, Trio No 3; Mendelssohn, Trio No 1.

Mar 14, 7.30pm. **Steven Isserlis**, cello; **Peter Evans**, piano. Beethoven, Sonata in F Op 5 No 1; Shostakovich, Sonata Op 40; Imogen Holst, The Fall of the Leaf; Janáček, Pohádka; Lennon & McCartney/Isserlis, three songs.

Mar 16, 7.30pm. **Medici String Quartet**, Maxwell Davies, Little Quartet No 1; Lutyens, Quartet No 12; Muldowney, Quartet No 2; Britten, Quartet No 3. (Pre-concert discussion: Roger Wright with the composers. British Music Information Centre. 6.15pm.)

Mar 17, 7.30pm. **Thames Chamber Orchestra**, conductor Robinson; Ruth Ehrlich, Jennifer Godson, violins. Bach, Brandenburg Concerto No 3, Concerto in D minor for two violins, Suite No 1; Stravinsky, Concerto in E flat (Dumbarton Oaks).

Mar 19, 7.30pm. **Valerie Masterson**, soprano; **Geoffrey Parsons**, piano. Handel, Arias from Alcina, Giulio Cesare, Semele; Mozart, Voi avete un cor fedele; Strauss, Fauré, Mercadante, Bellini, Donizetti, songs.

Mar 22, 7.30pm. **Schütz Consort of London**, **Classical Piano Trio**; **Elaine Barry**, soprano; **Margaret Cable**, mezzo-soprano; **Neil Jenkins**, tenor; **Stephen Varcoe**, bass. Beethoven, part songs, trios, Lieder, Kakadu variations, Folk Song settings for a Viennese Soirée; Beethoven & Schubert, Adelaide; Schubert, Notturmo for piano trio.

Mar 24, 7.30pm. **Carl Dolmetsch**, recorders; **Joseph Saxby**, harpsichord; **Carmel Kaine**, violin; **Anna Carewe**, cello. Handel, Pescatore, Marais, Schmelzer, Vivaldi, Josephs, Telemann, Couperin.

Mar 26, 7.30pm. **Ann Murray**, mezzo-soprano; **Graham Johnson**, piano. Bach, Schubert, Shumann, Poulenc, C. P. E. Bach, R. Strauss, songs.

Mar 27, 3.30pm. **Ian Hobson**, piano. Beethoven, Sonata in D Op 10 No 3; Elgar, Concert Allegro; Chopin, 12 Etudes Op 25; Ravel, La valse.

Mar 28, 7.30pm. **David Roblou**, harpsichord. Valente, Striggio, Picchi, Caccini, Frescobaldi, Froberger, Marcello/Bach, Bach, Anon, music for harpsichord.

Mar 29, 7.30pm. **Jane Manning**, soprano; **Alan Hacker**, clarinet; **Keith Humble**, piano. Birtwistle, Concerti; Wilson, The Windhover; Avni, Leda & the Swan; Connolly, Poems of Wallace Stevens II; LeFanu, But Stars Remaining; Messiaen, Harawi.

Mar 30, 7.30pm. **Albemi String Quartet**. Britten, Quartet No 2; Milner, Quartet; Maw, Quartet No 1. (Pre-concert discussion: Roger Wright with the composers. British Music Information Centre. 6.15pm.)

POPULAR MUSIC DEREK JEWELL



Eric Burdon: five nights at The Canteen.

It had to happen. After a relatively slow start to 1983, March produces a sparkling popular music bill which ranges from Sacha Distel returning to his roots as a jazz guitarist at Ronnie Scott's to Stephanie Lawrence, who was a brilliant Evita, opening at London's Adelphi Theatre in a musical called simply *Marilyn!*, to Eric Burdon coming to The Canteen to sing the blues, recalling his rise to fame with The Animals in the 1960s; and, as a particular treat for country fans, the greatest of them all, in whichever way you want to take it, Dolly Parton.

First, **Sacha Distel**. He has made major inroads into the middle-of-the-road market with his songs, but in the days when he concentrated on guitar he was very good indeed. Now he comes for the first time to Ronnie Scott's Club (439 0747) to play from March 10 to 12 with the great American guitarist **Barney Kessel**.

Ronnie Scott's, which is undoubtedly in renaissance, begins the month with trumpeter **Woody Shaw** and his Quintet (February 28 to March 9), and later on has the **Art Farmer-Benny Golson Jazztet** (March 14 to 19) and rounds off the last complete week of the month with **Buddy Rich** with his usual scintillating orchestra. However, the news that Buddy has had a serious heart bypass operation must put the date in doubt.

Why, incidentally, do I think Ronnie Scott's is in renaissance? Well, on present evidence, it really is getting the crowds—and that can be put down only to its astonishing policy of offering free admission on Mondays to Thursdays every week, except when a very expensive act like Oscar Peterson or Buddy Rich is appearing, in exchange for a mere £20 for a year's membership. This seems to me like the best bargain in show-business London.

At The Canteen (405 6598) **Eric Burdon** is appearing from March 1 to 5, and other visitors are the inspiring jazz-rock band of **Morrissey Mullen** (March 11, 12) and the American trumpeter **Chet Baker** (March 14 to 19). The flamboyant Dolly Parton is at the Dominion Tottenham Court Road (580 9562) from March 27 to 29.

There are two exciting events later in the month. First is the reforming of the 1960s vocal trio **Peter, Paul and Mary**. They come

to the Albert Hall on March 17. There is also a marvellous bill at the 15th Camden Jazz Week (March 14/19). Among the events are the American jazz composer and orchestrator, **Gil Evans**, leading a British orchestra.

And so to the musical stage where later this year I will be welcoming the arrival of the marvellous Broadway Ellington hit, *Sophisticated Ladies*. By that time I hope **Stephanie Lawrence's** show *Marilyn!* will be well established. It is a little dangerous to predict the quality of things in advance but, if Miss Lawrence's past performances are anything to go by, *Marilyn!* should be good. After all, how could anyone *not* make an interesting musical out of so fascinating a life? She opens at the Adelphi Theatre on March 17 (see page 60).

So, finally, to the rhythm of pop and rock. **10 cc** have always been a favourite band of mine, even in their later version after two of the key members had gone. The current band, starring Eric Stewart and Graham Gouldman, sets out on a tour of Britain during the month and hits southern rendezvous at Brighton (March 10), Croydon (March 13), Portsmouth (March 14) and Hammersmith Odeon (March 16, 17).

Among recent records there's a really outstanding return to the scene by one of Britain's great guitarists, **John McLaughlin**, whose experience has been wide-ranging indeed—from playing with Miles Davis to his days as Mahavishnu John McLaughlin, which now seems to be a less emphasized aspect of his persona. He has settled in Paris and his new album, "Music Spoken Here" (WEA) marks a great step for him.

Basically, he is playing stunningly fine and inventive acoustic guitar against backing from a French rhythm section spearheaded by François Couturier and Katia Labèque on keyboards, and some of the sounds they produce are quite remarkable.

For the rest, that popular rock and classical outfit, **Sky** featuring John Williams, has a double album of live recordings which they made at Australian concerts. That is called "Sky 5" (Ariola). I also much enjoyed **Crystal Gale's** "True Love" (WEA), which has a couple of very striking songs, "Our Love is on the Fault Line" and "Til I Gain Control Again."

BALLET

URSULA ROBERTSHAW



Capriol Suite, 1930, with Ashton dancing, left: now re-created by him for Rambert.

THE BALLET RAMBERT season at Sadler's Wells has been dedicated to Marie Rambert, who died last June. The first performance, on March 8, is in her honour, with proceeds going to the Marie Rambert Memorial Fund, launched to raise £100,000 for scholarships and a new building for the Rambert school. The gala evening will be graced by the presence of the Princess of Wales. The repertory for the season includes a re-creation by its choreographer, Ashton, of *Capriol Suite* set to Peter Warlock's dances; and a new work by Richard Alston.

□ MacMillan's new one-act ballet (as yet untitled) is to be performed for the first time on March 3. The music will be by Martinů and Tchaikovsky and the designs by Yolanda Sonnabend. It will be part of a substantial triple bill, with *Orpheus* (well worth seeing, as Schaufuss will be dancing) and the Royal Ballet's first performance of *Requiem*. This is MacMillan's superb setting to Faure's great work which "got away" from the Royal Ballet: it was declined here and created for Stuttgart, dedicated to the memory of Cranko, in 1977. Praise be we have got it at last. As one more attraction to an evening no ballet-lover will want to miss, Marcia Haydée and Reid Anderson will be performing in their original roles.

BALLET RAMBERT

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20 cc).

Pribaoutki/The Rite of Spring/L'Après-midi d'un faune/Capriol Suite. Mar 8-10. Apollo Distracted/new work by Alston/Ghost Dances. Mar 11-16, 21-23. *Requiem/Airs*. Mar 17-19. First programme plus new Alston work. Mar 24-26.

CAMDEN FESTIVAL

The Place, 17 Duke's Road, WC1 (388 7727, cc 387 6293, or from any Camden public library).

Will Gaines & his musicians. Mar 18, 19.

Janet Smith & Dancers, with two programmes: *Until the Tide Turns/Square Leg/Holiday Sketches/Another Man Drowning*. Mar 24, 25. *Last of the Cotton Pickers/La Vida Breve/Another Man Drowning/Voices*. Mar 26.

DASH with Wayne Sleep & Company. Apollo Victoria, Wilton Rd, SW1 (834 6177, cc 379 6565). Mar 5-Apr 24.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

The Sleeping Beauty, the 1977 production in David Walker's designs. Mar 1, 10.

Triple bill: MacMillan's *Orpheus*, to Stravinsky music & with Georgiadis's designs; new MacMillan ballet; MacMillan's *Requiem* (see intro). Mar 3, 4, 7, 16, 24.

Triple bill of Ashton: *Illuminations*, Ashton on Rimbaud, danced to Britten; *Rhapsody*, a glittering show piece with music by Rachmaninov; *A Wedding Bouquet*, dating from 1937, a witty satire about a French provincial wedding. Mar 9, 11.

La fille mal gardée, deservedly a firm favourite, with Ashton at his sunniest (& funniest), designer Osbert Lancaster at his wittiest. Mar 18, 22, 25.

Triple bill: *La Bayadère*, with the famous entry of 36 Shades down a ramp in *arabesque penché*;

Prodigal Son, early, atypical Balanchine, with designs by Rouault; *La Fin du Jour*, MacMillan's nostalgic salute to the 1930s. Mar 29.

Review

The recent Ashton addition to Sadler's Wells Royal Ballet's repertory, *Pas de Légumes*, was created in 1979 as a farewell to the vegetable market in Covent Garden—note the pun in the title. It is a series of diversissements, slight but charming, which includes a *pas de deux* for two bursting pea pods reminiscent of the soft shoe shuffle Popular Song in *Façaide*; another for a pair of over-ripe and high camp tomatoes; a lively solo for a red cabbage, most attractively danced by Karen Donovan, and a *pas de trois* for three sticks of celery, highly aesthetic in dress and mood. The costumes are a delight in their own right. By Rostislav Doboujinsky, they are witty and functional. The only let-downs were the ones for the Prince and Princess of vegetables: an ordinary classical tutu for the Princess, which accorded ill amid the fancy dress, and an extraordinary affair in limp yellow organdie, with an outside beret-like hat for the Prince. I found out after that he was meant to be a potato translated into a crisp. Wouldn't it be appropriate to have the Prince and Princess of the vegetable market as a pair of Pearlies? However, this is a minor cavil at a welcome spirit-raiser for any programme—a mere canapé, perhaps, but Ashton and therefore the best Beluga caviar.

OPERA

MARGARET DAVIES

THE CAMDEN FESTIVAL, which since 1954 has given performances of over 100 operas and revived many rarely heard works, this year celebrates its 30th anniversary. Two companies long associated with the festival, Phoenix Opera and Opera Rara, will present the two staged operas: *The School for Fathers* by Wolfe-Ferrari, a setting of one of Goldoni's Venetian comedies, and *Maria Tudor* by Giovanni Pacini, based on the play by Victor Hugo dealing with a romantic episode in the life of Mary Tudor.

□ Wagnerians are well served this month in Wales and Scotland. WNO give the first performance of their new production of *Parsifal* in Cardiff on March 1, which will later be seen in Birmingham, Liverpool and Bristol. It is to be produced by Mike Ashman, designed by Peter Mumford and conducted by Reginald Goodall. Scottish Opera's fine production of *The Mastersingers of Nuremberg* is being revived on March 2 in Glasgow for five performances with Norman Bailey as Hans Sachs.

□ Dvořák's best-known opera, *Rusalka*, the story of a wood-nymph's love for a Prince, returns to English National Opera on March 16 in a new production by David Pountney and a new translation by Rodney Blumer.

CAMDEN FESTIVAL

Bloomsbury Theatre, 15 Gordon St, WC1 (388 7727, cc 387 6293).

The School for Fathers, conductor Griffiths, with Yvonne Egan, Ava June, Catherine Wilson, Johanna Peters, William McCue, Harry Nicoll, Laurence Richard. Mar 16, 18, 19.

Maria Tudor, conductor Parry, with Penelope Walker, Marilyn Hill Smith, Assen Vassilev, Keith Lewis. Mar 23, 25, 26.

Concert performances:

Oedipus Rex, presented by Abbey Opera, conductor Shelley, with Alberto Remedios, Patricia Taylor, Philip O'Reilly, Gerard Delrez. Mar 17. Nereid Gallery, British Museum, Great Russell St, WC1.

Gloriana, presented by Chelsea Opera Group, conductor Cleobury, with Lois McDonnell, Ian Caley, Robert Dean, Tom McDonnell, Henry Herford. Mar 22. Logan Hall, 20 Bedford Way, WC1.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Il trovatore, conductor Judd, with Rita Hunter as Leonora, Kenneth Collins as Manrico, Margaret Kingsley as Azucena, Malcolm Donnelly as the Count of Luna. Feb 26, Mar 1, 4, 9, 12, 15, 18.

La Cenerentola, conductor Barlow, with Della Jones as Angelina, Ian Caley as Don Ramiro, Alan Opie as Dandini, Patrick Wheatley as Alidoro. Feb 24, Mar 2, 5, 11, 17, 24, 26, 29.

Boris Godunov, conductor Howarth, with John Tomlinson as Boris, Rowland Sidwell as Dimitry, Jean Rigby as Marina. Feb 25, Mar 3, 10.

Rusalka, conductor Elder, with Eilene Hannan as Rusalka, John Treleven as the Prince, Sarah Walker as Jezibaba. Mar 16, 19, 23, 25, 31.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

Carmen, conductor C. Davis, with Agnes Baltsa as Carmen, José Carreras as Don José, Benjamin Luxon as Escamillo, Leona Mitchell as Micaela. Mar 2, 5, 8, 12, 15.

Die Zauberflöte, conductor C. Davis, with Stuart Burrows as Tamino, Lucia Popp/Yvonne Kenny (Mar 28) as Pamina, Hermann Prey as Papageno. Zdzislaw Donat as the Queen of the Night. Mar 14, 17, 19, 23, 26, 28, 30.

Out of town

OPERA NORTH

Grand Theatre, Leeds (0532 459351, cc).

La Bohème, *Don Giovanni*, *Katya Kabanova*. Mar 17-Apr 2.

SCOTTISH OPERA

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

The Mastersingers of Nuremberg. Mar 2, 5, 8, 10, 12.

WELSH NATIONAL OPERA

Parsifal, *Madam Butterfly*, *Fidelio*, *The Cunning Little Vixen*.

New Theatre, Cardiff (0222 32446, cc 0222 396130). Mar 1-12.

Hippodrome, Birmingham (021-622 7486, cc). Mar 15-19.

Empire Theatre, Liverpool (051-709 1555, cc 051-709 8070). Mar 22-26.

Hippodrome, Bristol (0272 299444, cc 0272 213362). Mar 29-Apr 2.



Reginald Goodall: to conduct *Parsifal*.

Review

English National Opera's new staging of *The Queen of Spades* is the latest case of a producer, David Pountney, superimposing on an opera an interpretation which has certain practical merits but which is a deformation of the composer's intentions. It was an interesting angle on the work of Tchaikovsky & his librettist brother Modeste to present their opera as though it were entitled "Hermann's Dream"; & it tightened the structure to set it in a lofty, anonymous hall surrounded by high windows & engulfed in billowing white gauzes, designed by Maria Björnson, thus dispensing with the outdoor scenes in the St Petersburg gardens & that of Lisa's suicide on the quayside. But the white-garbed figures who wandered through the claustrophobic corridors of Hermann's mind were more irritating than instructive. We first saw him miming his obsession with the cards during the prelude, & it was through his unhinged mind that the rest of the action was seen. This Hermann was closer to the cold-blooded, unromantic schemer of Pushkin's story than the one normally encountered in the opera. He was tellingly portrayed by Graham Clark with staring, sunken eyes & the jerky movements of a being controlled by forces beyond him & sung with an intensity not always comfortable on the ear that hinted at madness. Wisely, Mr Pountney forebore to "improve" on the climactic scene of Hermann's meeting with the Countess, a gripping portrayal of frail old age by Sarah Walker & movingly sung. Marie Slorach's Lisa was sung & acted with neurotic intensity & the ENO chorus & orchestra were on their best form under Mark Elder. Mention must also be made of the fine revivals of *Romeo & Juliet* at the Coliseum and *Samson & Dalila* at Covent Garden stylishly conducted by Louis Frémaux & Georges Prêtre.

LONDON MISCELLANY

MIRANDA MADGE



THE GRACIOUS BUILDINGS of Camden are put to good use in this year's Camden Festival for performances of opera, music and poetry. Gray's Inn Hall makes an apt setting for *Broadside On*, a musical celebration of the life and times of Sir Francis Drake, since it was built in 1556, boasts a screen from one of the Spanish Armada galleons and a fine portrait of Queen Elizabeth I (see page 65). There is a reading of Andrew Marvell's poetry at the late-16th-century Lauderdale House in Highgate and a concert given by the New London Consort (see page 65) in the Great Hall of Lincoln's Inn. This the Victorians built in 1843-45 in emulation of the old medieval hall, endowing it with a minstrels' gallery and a dais for the high table. The Nereid Temple in the British Museum has been chosen as backdrop for Stravinsky's *Oedipus Rex* (see page 67).

□ Booking opens on February 28 for the son et lumière, *The Heart of the Nation*, which is to be played on Horse Guards Parade every night from August 17 to September 8. Rosemary Anne Sisson, script-writer of *Upstairs Downstairs*, has written the narrative which covers English history from the reign of Henry VIII to Churchill's war years. Speaking the words are Paul Scofield, Robert Hardy, Penelope Keith, Hannah Gordon and others. Tickets at £4.50 or £5.50 and further information from The Heart of the Nation Box Office, 27 Queen Anne's Gate, SW1 (222 9228).

EVENTS

Until Mar 16. **One Year On**: the RSC's festival on the north bank. Events include: Mar 1, 1pm. **The Charge of the Light Brigade**, a reconstruction of the Battle of Balaclava which casts the audience as men-at-arms. £1.15; Mar 3-5, 7.30pm. **Typhoid Mary**, a play by Shirley Gee. £2.50; Mar 7, 3.30pm. **Four-a-side Quiz**, RSC actors Tom Baker, Miriam Karlin & Roger Rees v Arsenal footballers Paul David, Brian Talbot & George Wood. The fourth member of each team is drawn from the audience. £1.15. Barbican, Silk St, EC2 (628 8795, cc 638 8891). Send s.a.e. to the RSC at the Barbican for leaflet giving full details.

Until Mar 19. **Contemporary stage design**. An exhibition of the work of British designers including John Bury, Ralph Koltai, Carl Toms & Nadine Bayliss. The Round House Gallery, Chalk Farm Rd, NW1 (267 2541). Mon-Sat 11am-5.30pm.

Mar 5, 4pm. **NADFAS Church Records' 10th Anniversary Thanksgiving Service**. A celebration of the work done by members of National Association of Decorative & Fine Arts Societies who are recording items in English churches. St Paul's Cathedral, EC4.

Mar 5-31. **The life & works of Benjamin Britten**. An exhibition of photographs & memorabilia. Swiss Cottage Library, 88 Avenue Rd, NW3. Mon-Thurs 9.30am-8pm, Fri 9.30am-6pm, Sat 9.30am-5pm. (See lectures in Holborn Library Hall.)

Mar 6. **The Museum of Garden History** which is slowly taking shape at St Mary-at-Lambeth re-opens for the summer. The garden is now planted out & there should be rare bulbs in bloom. St Mary-at-Lambeth, Lambeth Palace Rd, SE1. Mon-Fri 11am-3pm, Sun 10.30am-5pm.

Mar 8, 9. **Early Spring Show** featuring camellias & rhododendrons. RHS Hall, Vincent Sq, SW1.

Mar 8, 11am-7pm, 80p; Mar 9, 10am-5pm, 60p.

Mar 8, 15, 22, 2pm. **Demonstrations followed by coffee & tastings at Le Théâtre de la Petite Cuisine**.

Mar 8, **Kevin Kennedy** of the Boulestin Restaurant in Covent Garden prepares a meal including Coquilles St Jacques & a broccoli dariole, £8.50; Mar 15, **Ian Irons** of the Roux Pâtisserie & formerly of the Savoy shows how to make pastries, £7; Mar 22, demonstration by the chef of **Chez Nico**, £8.50. 50 Hill Rise, Richmond, Surrey. Phone 940 7583 to book.

Mar 8-Apr 4, 10am-8pm. **Daily Mail Ideal Home Exhibition**. The extravagant décor includes a vista of a French château, a central fountain with

bronze statue & a 40 foot replica of the Montgolfier brothers' balloon. Colman's of Norwich are showing their collection of antique silver mustard pots & the National Trust has organized a display of beautiful items from their properties. Earls Court, Warwick Rd, SW5. £2.50, children £2.

Mar 10, 11am. **Workshop on The Importance of Being Earnest**. Members of the technical team discuss stage management, lighting & sound. Actors work on scenes from the play. National Theatre, South Bank, SE1 (928 2252). £1.

Mar 12, 13. **British Orchid Growers' Association Show**. RHS Hall. Mar 12, 11am-7pm, 80p; Mar 13, 10am-5pm, 60p.

Mar 13, 7.30pm. **Andrew Marvell & his contemporaries**. Poetry & prose read by Gwen Watford, John Westbrook & Donald Sinden. Lauderdale House, Waterlow Park, Highgate Hill, N6. Tickets from the Camden Festival Box Office, 100 Euston Rd, NW1 (388 7727, cc 387 6293). £3.50, OAPs, students, unemployed, disabled & Jazz Centre Society members £2.50.

Mar 13-27. **Song & Dance**—an exhibition of the stage. Charles Spencer's display traces the development of design from Bakst, Benois & Delaunay through Gordon Craig, Oliver Messel, Edward Burra & Ceri Richards to the work of modern artists including Nicholas Georgiadis, Deirdre Clancy & Ian Spurling. Camden Arts Centre, Arkwright Rd, NW3, Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm.

Mar 16-May 2. **The Young Creators**. An exhibition of design work produced by schoolchildren & students. Design Centre, Haymarket, SW1 (839 8000). Mon, Tues, Fri, Sat 9.30am-6pm, Wed & Thurs until 8pm, Sun 1-6pm.

Mar 17, 7.30pm. **Kaye Webb** talks about her career as editor of children's books & founder of the Puffin Club. Poetry Society, 21 Earls Court Sq, SW5 (373 7861). £1.60 plus 20p day membership.

Mar 29, 30. **Flower Show** including displays of daffodils, magnolias & ornamental plants. RHS Hall. Mar 29, 11am-7pm, 80p; Mar 30, 10am-5pm, 60p.

FOR CHILDREN

Until Mar 16. **Events for children in the RSC One Year On festival** include: Mon-Fri, 11am. **Creative storytelling**. Gemma Jones & other RSC actors tell stories with the help of props, costumes & partici-

pation from the audience; Mar 11, 14, 10.30am. **Pantomime horse workshop**. Children meet an RSC horse & then create other pantomime creatures. 25p. Barbican, Silk St, EC2.

Mar 5-Apr 10. **Meg & Mog Show**. A musical play by David Wood based on the books by Helen Nicoll & Jan Pienkowski. Unicorn Theatre, Gt Newport St, WC2 (836 3334).

Mar 12, 11 am. **Ernest Read concert for children**. Bernard Keefe introduces & conducts a programme including Mendelssohn's overture *The Hebrides*, Purcell's song *Fairest Isle* & the Piano Concerto No 1 by Shostakovich. Festival Hall, South Bank, SE1 (928 3191). £1.40-£2.80.

LECTURES

HOLBORN LIBRARY HALL

Theobalds Rd, WC1.

Mar 7, 6.30pm. **Benjamin Britten—a biographical study**, Dr Wilfred Mellers.

Mar 10, 6.30pm. **Gloriana—an opera explored**, discussion by Peter Pears, John Evans & Joan Cross (see p67).

Mar 14, 6.30pm. **Britten—music for film**, John Evans & Philip Reed talk & show excerpts from films.

Talks £1 each, OAPs, students etc. 50p. Booking as for event on Mar 13.

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Mar 4-25, 1.10pm. **A series to celebrate the 350th anniversary of the birth of Samuel Pepys**: Mar 4, **Pepys & the navy**, Robert Latham; Mar 11, **The Royal Society & the advance of technology**, John Pilgrim; Mar 18, **Pepys & the theatre**, William Armstrong; Mar 25, "I sit to have it full of shadows..." **Portraiture in the age of Pepys**, Angela Cox.

Mar 10, 1.10pm. **Seeds, snails & cesspits**, a workshop on the environmental evidence from City excavations, Vanessa Straker.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Mar 1, 1.10pm. **Van Dyck's major patrons**, Angela Cox.

Mar 12, 3.30pm; Mar 15, 1.10pm. **Mary Tudor**, Susan Morris.

Mar 26, 3.30pm; Mar 29, 1.10pm. **Women artists in the NPG**, Dr Wendy Nelson-Cave.

ROYAL SOCIETY OF ARTS

John Adam St, WC2 (839 2366).

Mar 9, 6pm. **Science, technology & social responsibility**, Paul Sieghart.

Mar 30, 6pm. **Science in the detection of crime**, A. Keith Mant.

Free tickets from the secretary.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Mar 2-23, 1.15pm. **Artists of the Renaissance court, a series by Rosa Maria Letts**: Mar 2, **Leonardo at the court of Milan**; Mar 9, **Raphael at the court of Julius II**; Mar 16, **Michelangelo in the Rome of Clement VII**; Mar 23, **Giulio Romano at the court of Mantua**.

Mar 6-20, 3.30pm. **The English country house**: Mar 6, **Harewood House & Newby Hall**, Elizabeth Murdoch; Mar 13, **Osborne House**, Geoffrey Opie; Mar 20, **Standen**, John Compton.

Mar 27, 3.30pm. **An introduction to the jewelry gallery**, Gillian Darby.

WATERLOO ROOM

Festival Hall, South Bank, SE1 (928 3191).

Mar 18, 26, 6.15pm. **Celebrities on the South Bank**: Mar 18, **Hermann Prey in conversation with Charles Osborne**; Mar 26, **Tito Gobbi talks to Harold Rosenthal**. £2.50.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107).

Mar 2, 1pm. **Furniture design at Pearl Dot**, Robert Williams.

Mar 9, 1pm. **My work in furniture design**, Floris van dan Broeke.

ROYALTY

Mar 8. **The Princess of Wales** attends the Marie Rambert Memorial Gala. Sadler's Wells Theatre, Rosebery Ave, EC1.

Mar 9. **Princess Anne**, Chancellor of the University of London, attends a presentation ceremony. Royal Albert Hall, Kensington Gore, SW7.

Mar 10. **The Queen Mother** lays the foundation

stone of the new building for St Mary's Hospital. Praed St, W2.

Mar 14. **The Queen & the Duke of Edinburgh** attend the Commonwealth Day Observance Service. Westminster Abbey, SW1.

Mar 16. **The Queen** opens new operating theatres. Westminster Hospital, Horseferry Rd, SW1.

Mar 17. **The Queen** opens the Henry Cole wing at the Victoria & Albert Museum. Exhibition Rd, SW7.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

Mar 2, 11am. Modern pictures.

Mar 10, 11am. Picture frames.

Mar 24, 7pm. Wildlife paintings & related sculpture, in conjunction with the Zoological Society of London. The items will be on view at London Zoo prior to the sale: details from Bonham's.

CHRISTIE'S

8 King St, SW1 (839 9060).

Mar 1, 11am. Victorian watercolours, including works by Rossetti, Moore, Solomon & Burne-Jones.

Mar 2, 11am & 2.30pm. Printed books, including a first edition of Linnæus estimated at £25,000-£30,000.

Mar 4, 10.30am. Modern British pictures including a late Augustus John self-portrait & two paintings by Clausen.

Mar 10, 11am. Clocks & watches including a George Graham walnut longcase regulator, supplied to the Royal Observatory at Greenwich in 1721.

Mar 11, 11am. Old Master paintings.

Mar 18, 11am. 19th-century pictures including Joseph Anton Koch's rediscovered *Heroic Landscape with Rainbow* estimated between £25,000 & £35,000.

Mar 21, 6.30pm. Impressionist pictures including Dali's *Dormeuse, cheval, lion invisibles*, likely to realize about £300,000.

Mar 28, 11am. Continental porcelain.

Mar 29, 11am. Watercolours including a picture of Dedham by Constable, given by the artist as a wedding present to the rector's daughter in 1800.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Mar 1, 2pm. Costume, linen, lace & embroidered pictures.

Mar 8, 2pm. Fans. Among 150 lots are advertising fans & telescopic ones, others with double images or an ivory dance programme on the guard stick.

Mar 9, 2pm. Old Master & 18th-century paintings, coinciding with a similar sale at King St on Mar 11.

Mar 11, 2pm. Postcards, cigarette cards & printed ephemera.

Mar 24, 2pm. Photographic images including a study of Mrs Thatcher by David Bailey, & some albums including two featuring photographs of Queen Victoria's dogs.

Mar 25, 2pm. Art Nouveau & Art Deco.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Mar 9, noon. Automobilia, including cycling items, car mascots, badges & motor car brochures dating from the 1930s.

Mar 14, 2pm. Modern British paintings, drawings & sculpture, including a still life by Samuel John Peploe & a marine painting by Montague Dawson.

Mar 18, 11am. Silver & plate, including a cup awarded to Admiral Austen (brother of Jane Austen), for bravery in a sea battle against the French at St Domingo in 1806.

Mar 22, 1.30pm. Jewelry, including an inscribed gold cigarette case signed by Edward Beddington-Behrens, Harold Macmillan, Harold Butler, Peter Thorneycroft & Violet Bonham Carter. This was presented to pilot Peter Mallorie in 1948 after he had managed to land them safely at Croydon in spite of a fault in the plane's landing gear.

Mar 8-19. **56th Chelsea Antiques Fair**. Nearly all the items have a pre-1830 dateline. This year's loan exhibit is a collection of Victorian tiles whose owner began acquiring them out of his pocket money when still a schoolboy. Chelsea Old Town Hall, King's Rd, SW3. Mon-Sat 11am-7.30pm (final day until 6.30pm). £1.50 including catalogue, accompanied children free.

MUSEUMS

KENNETH HUDSON

LONDON'S MUSEUM EVENT of the month is the opening of the Henry Cole wing at the Victoria and Albert Museum by the Queen on March 17. After this there will be a pause to take breath until the general public is admitted to the new galleries on March 23. The new extension has been named after Sir Henry Cole, who was the Museum's first director. It has been created by completely refurbishing a 19th-century building which was formerly the Imperial College of Science, and provides another mile of galleries on five floors. Visitors to the V & A are not likely to be short of healthy exercise in the future. The new galleries will be devoted to exhibitions of what are now known professionally as "the Paper Arts", that is, prints, drawings, paintings and photographs. All the Museum now needs is a system of signposting which prevents the eager visitor from getting lost.

□ The V & A apart, an unusually wide range of new exhibitions is available this month—animal sculpture for the blind and partially sighted to touch at the British Museum, British comics at Tunbridge Wells and the American variety at Church Farm House in Hendon, Danish industrial design at the Boilerhouse, and Dinky Toys at the London Toy and Model Museum, five minutes' walk from Paddington Station.

MUSEUM GUIDE

BOILERHOUSE

Victoria & Albert Museum, Exhibition Rd, SW7 (581 5273). Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. **Design: the problem comes first.** Case studies on industrial design, a travelling exhibition from the Danish Design Council. There are 26 items, all in production today, ranging from roof tiles, furniture, light fittings, electric pumps, calculator keyboards, to push-button telephones, playground equipment & toys. Mar 2-mid Apr.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Edo: Arts of Japan, 17th-19th centuries.** Illustrating Japan's growing awareness of foreigners & foreign culture during the period of isolation from the outside world. Until Apr 10. **Mantegna to Cézanne,** master drawings from the Courtauld. Feb 24-Apr 24. **Please Touch: an exhibition of animal sculpture.** Intended primarily for the blind & partially sighted, this exhibition consists of sculptures of varying sizes, dating from 3000 BC to the 19th century, which visitors can handle as much as they like. Mar 31-May 8. **Wenceslas Hollar.** Includes his famous *Views of London* before the Great Fire. Until May 15. **Italian Drawings from the Fritz Lugt Collection.** Works by 16th, 17th- & 18th-century artists, including da Vinci, Tiepolo, Raphael & Bartolommeo. Until May 15.

British Library Exhibitions:

Thai Manuscripts. Illustrated manuscripts relating to Buddhism, astrology, gods & social life. Until June 30. **Mirror of the World.** A selection of the more interesting cartographical acquisitions made by the Library during the past 15 years. The exhibits include maps of Britain; county maps by Saxton & Speed; Gastaldi's 1562 woodcut wall map of the world; 19th-century atlases & globes; North American maps before & after the War of Independence. Mar 16-Oct 17.

BURGH HOUSE

New End Square, NW3 (794 2752). Wed-Sun noon-5pm. **Paintings of Hampstead 1958-83.** Works by Bryan Senior, winner of the GLC's Spirit of London exhibition, 1981. Mar 4-Apr 24.

CHURCH FARM HOUSE MUSEUM

Greyhound Hill, Hendon, NW4 (203 0130). Mon, Wed-Sat 10am-1pm, 2-5.30pm, Tues 10am-1pm, Sun 2-5.30pm. **American Comics.** A selection of children's comics from the other side of the Atlantic, with an emphasis on those of the 1960s & 70s. Mar 26-Apr 24.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Indian Costumes from Guatemala.** Until Mar 13. £1, OAPs, students & children 50p. **Photographs of Malta,** taken by students of the West Surrey College of Art & Design. The island's landscape & architecture, accompanied by a slide/tape show on the textures, colours & sounds of Malta. Mar 24-May 15.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Shipbuilding on the Clyde.** Eight panels painted by Stanley Spencer during the Second World War. Until June 26. **Travels of a**



Monkey god Hanuman: Please Touch at the British Museum.

War Artist. A selection of watercolours illustrating Edward Bawden's travels. Until May 30.

LONDON TOY & MODEL MUSEUM

23 Craven Hill, W2 (262 7905). Tues-Sat 10am-5.30pm, Sun 11am-5pm. Opened in May, 1982, the Museum specializes in commercially made toys & models. **Dinky Toys: Golden Jubilee Exhibition.** This exhibition, mainly of cars, planes, ships & trains, deals with Dinky Toy production from 1933 until the Liverpool factory closed in 1979. Until Aug 31. £1.50, OAPs & under 14s, 50p.

LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Posters by E. McKnight Kauffer.** Posters designed by Kauffer for the London Underground & London Transport between 1915 & 1940. Until May 3. £1.80, OAPs, students & children 90p, family tickets (two adults & two other people eligible for reduced admission) £4.40.

WILLIAM MORRIS GALLERY

Lloyd Park, Forest Rd, E17 (527 5544 ext 390). Tues-Sat 10am-1pm, 2-5pm; Sun Mar 6, 10am-

noon, 2-5pm. **The St Edmundsbury Silk Weavers.** Some of the richest hand-woven silks produced in Britain from the early years of the century until the 1930s. Mar 5-26.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780.** Until May 1. **King's Cross & St Pancras: A Tale of Two Stations.** The building & subsequent development, good & less good, of two of London's major pieces of railway architecture. Until May. **Medieval Glass.** Early 14th-century glassware, fresh from recent discovery during excavations on a city building site. Until June.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. Six long-established exhibitions continue throughout March. They are: **Vasna: Inside an Indian Village; Hawaii; Turquoise Mosaics from Mexico; Art for Strangers** (stone carvings made by 19th-century Indians of the American north-west for tourists); **Afro-Portuguese Ivories** (commissioned by the Portuguese from African craftsmen during the 15th & 17th centuries & now being publicly shown for the first time); & **Thunderbird & Lightning** (an introduction to the life of the Indians of north-east America, as it was between 1600 & 1900).

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Seashore & Woodland for the Blind.** An opportunity for the blind & partially sighted to walk through two environments—the seashore & woodland—touching exhibits & hearing animal & bird sounds associated with them, with a recorded commentary to help them. Feb 28-Mar 31.

PASSMORE EDWARDS MUSEUM

Romford Rd, Stratford, E15 (519 4296). Mon-Fri 10am-6pm, Thurs until 8pm, Sat 10am-1pm, 2-5pm. **Queen Elizabeth the Queen Mother.** A selection of photographs. Until Apr 9.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **The Great Cover-Up Show.** An exhibition showing how people in dangerous occupations use special clothing to protect themselves against accident & injury. Until Apr 10. 80p, OAPs & children 40p. **Telecommunications: a technology for change.** This exhibition deals with all aspects of telecommunication & will form the basis of a permanent gallery. From mid March.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Show Business.** The first of a series of exhibitions based on the extensive collections of the future Theatre Museum. Until Apr 17. **Georgina Follett.** Jewelry designed by Georgina Follett, who specializes in floral designs in gold & plique-à-jour enamel, seed pearls & precious stones. Until May 1.

In the new Henry Cole wing: Pattern & Design

1480-1980: designs for the decorative arts. The displays show the original designs as well as the finished objects. Until July 3. **Art of Photography.** As part of this exhibition, a number of well known people have made their own personal choice of photographs. Until May 22. **Tip of the Iceberg.** A continuous but changing exhibition, based on the Museum's great store of prints & drawings, ranging from the 16th century to the 1930s. Until Oct.

Netherlandish Drawings of the 16th & 17th centuries. Until Oct. **Topographical Prints.** Until Oct. **Avant-garde drawings, watercolours & prints of the 1930s.** Until Oct.

Out of town

BIRMINGHAM MUSEUM & ART GALLERY

Chamberlain Square, Birmingham (021-235 2834). Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm (check weekend opening times). **Sir Edward Burne-Jones 1833-98.** Paintings & drawings from the Museum's comprehensive collection of works by this artist, including the famous series of five tapestries woven by Morris & Co to designs by Burne-Jones & depicting scenes from the legend of the Holy Grail. Until Apr 15.

TUNBRIDGE WELLS ART GALLERY

Civic Centre, Mount Pleasant, Tunbridge Wells, Kent (0892 26121 ext 171). Mon-Fri 10am-5.30pm, Sat 9.30am-5pm. **The Art of Roy Wilson: a celebration of British comics, 1920-65.** Mar 30-Apr 16.



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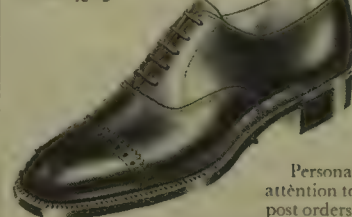
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BRIEFING

ART EDWARD LUCIE-SMITH



Julia Strachey, 1940, by Lawrence Gowing; at the Serpentine.

ON VIEW AT THE ROYAL ACADEMY throughout the month is a major Italian masterpiece, the Cimabue Crucifix from the church of Santa Croce in Florence, which was a major victim of the great Florence flood of 1966 and which took 10 years to restore. The painting is being shown in a number of major museums under the sponsorship of Olivetti. After leaving London it will go to the Prado in Madrid and the Alte Pinakothek in Munich.

□ On March 26 the Serpentine Gallery opens a retrospective of work by Lawrence Gowing, who is so well known as a writer, theorist, teacher and committee-man that his gifts as a painter are sometimes in danger of being forgotten. This retrospective will set the record straight by showing Gowing's devotion to the craft, as well as the art, of painting.

□ English Ancestors, at Colnaghi until the end of the month, takes a fresh look at English portraits from 1650 to 1850. In addition to works by famous hands, such as those of Romney and Lawrence, there are examples by many lesser-known painters, often signed and dated. The show includes family groups painted by Sir Godfrey Kneller, Charles Jervas and Joseph Highmore, and a range of portraits in all the standard English sizes—kit-cat, half length, three-quarter length and whole length.

□ The opening of the new Henry Cole wing of the Victoria and Albert Museum on March 23 is celebrated with an assortment of exhibitions, including one drawn from the huge resources of the V & A's photographic collection. Details of the exhibitions are on page 69.

□ The Whitechapel Art Gallery has announced an important series of fine art lectures and tours which will take place at the gallery throughout 1983 under the sponsorship of Lloyds Bank. The tours, in particular, are likely to arouse a big response. Conducted by artists, they are designed to give a different and more intimate view of the gallery's often difficult exhibitions. Details in the gallery's newsletter, or from Clare Moore on 377 0107. This month's lectures are listed on page 68.

□ Leinster Fine Art have mounted a tribute to the distinguished American sculptor and printmaker Leonard Baskin to mark his 60th birthday. Baskin spends half the year in Britain and has carried out a number of collaborations with the British poet Ted Hughes, but until recently remained little known in London. The exhibition, which remains on view until March 20, shows the full range of a prodigious maker of images and master technician.

GALLERY GUIDE

ALPINE GALLERY

74 South Audley St, W1 (inquiries to 602 1782). Mon-Fri 10am-5.30pm, Tues until 9pm, Sat 10am-1pm. **Watercolours.** Artists include John Nash, Peter de Wint, Helen Allingham & William Rothenstein. Mar 21-26.

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun noon-6pm. **Asger Jorn**, paintings & graphics by this member of the Danish Cobra Group who died in 1973. **Rodin & his contemporaries.** Includes work by Brancusi, Picasso, Renoir & Maillol as well as Rodin. Both exhibitions until Apr 10. £1.50. OAPs, students, disabled, unemployed & children 70p.

COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 10am-6pm, Sat 10am-1pm. **English Ancestors** (see intro). Feb 22-Mar 31.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters.** Until summer. A private collection of late 19th- & 20th-century paintings & sculpture. Until Apr 10. £1. OAPs, students & children 50p.

FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Richard Eurich**, early drawings & recent paintings. Mar 14-Apr 8.

GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Rafael Mahdavi**, paintings. Feb 22-Mar 19.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **Land-scape in Britain 1850-1950.** A selection of paintings, photographs, prints & posters chosen by Ian Jeffrey & Frances Spalding. **Indian Drawings** from the 17th century & later, chosen by Howard Hodgkin. **Francis Davison**, about 60 paper collages made during the past 30 years. All exhibitions until Apr 17. £1.60. OAPs, students, unemployed, children & everybody all day Mon & Tues-Thurs 6-8pm, 80p.

LEINSTER FINE ART

9 Hereford Rd, W2 (229 9985). Mon-Fri 10am-6pm, Sat 11am-3pm. **Homage to Leonard Baskin** (see intro). Until Mar 20.

MARLBOROUGH

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Victor Pasmore: Images of colour.** Recent paintings. Mar 16-Apr 2.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Acquisition in focus: Rubens's Samson & Delilah.** The painting, which was purchased in July, 1980, is displayed in a re-creation of its original setting in a private house in Antwerp, with preparatory works & related material. Until Mar 20. **Paintings from the Courtauld.** 15 of the



Degas drawing; at the Courtauld.



Edward VI: royalty at the Queen's Gallery.

finest Impressionist paintings. Until Mar 27. A month in London: *The Punishment of Luxury* by Giovanni Segantini (1858-99). On loan from the Walker Art Gallery in Liverpool. Mar 30-May 1.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. *Van Dyck in England*. More than 60 paintings & 20 drawings by the great Stuart portrait painter. Until March 20. £1, OAPs, students, children & unemployed 50p.

NATIONAL THEATRE

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm. *Hong Kong*, photographs by Ben Gibson. Mar 14-Apr 2. *The Making of The Oresteia*. Photographs by Nobby Clark tracing Peter Hall's production of *The Oresteia* from rehearsal to performance at the NT & Epidauros. From Mar 14. *Guy Vaesen*, recent screenprints. Mar 14-Apr 16.

PATON GALLERY

2 Langley Ct, WC2 (379 7854). Tues-Sat 11am-6pm. *Liliane Lijn's Crossing Map*. Illustrations with text superimposed on a metaphysical autobiography. Feb 25-Mar 24.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. *Kings & Queens*. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until autumn. £1, OAPs, students & children 40p.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. *Murillo 1617/18-82*. Until Mar 27. £2, OAPs, students & everybody up to 1.45pm on Sunday £1, children under 18 50p. *The Cimabue Crucifix* (see intro). Until Apr 4. £1, 50p & 25p. *Allan Gwynne-Jones, RA* (1892-1982). Paintings, etchings, decorated china & drawings. Mar 4-Apr 4. £1.20 & 60p.

SANDFORD GALLERY

1 Mercer St, WC2 (379 6905). Tues-Sat noon-5.30pm. *John Christopherson*, works on paper including collages. Until Mar 17.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-4.30pm. *Alive to it all*. An exhibition of work by artists who in this century have achieved a direct & almost childlike simplicity of expression. Includes work by Picasso, Klee, Roger Hilton & Gillian Ayres. Until Mar 20. *Lawrence Gowing* (see intro). Mar 26-Apr 24.

SPINK

King St, SW1 (930 7888). Mon-Fri 9.30am-5.30pm. *The Minor Arts of China*. A selling exhibition of textiles, glass, lacquer, enameled, objects made of hardstones, wood, ivory & bamboo. Mar 15-25.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. *James Barry*. An exhibition devoted to this 18th-century neoclassicist who struggled to establish the Grand Style in British art. *Peter Blake*. A retrospective of this artist who was so popular in the 1960s. Both exhibitions until Mar 20. £1.50, OAPs, students, children 12-16 75p. *Paule Vézelay*. Work by this pioneer abstractionist. Until May 22. *Turner's colour studies*. Until June 12. *Documents*. A special display of works from the print collection. Mar 9-mid June.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-5.50pm. *The Whitechapel Open Exhibition 1983*. Work selected from a submission open to all those who live or work in the London Boroughs of Tower Hamlets, Hackney, Southwark, Lewisham, Greenwich, Newham & City of London. Mar 9-Apr 10.

Out of town

KETTLE'S YARD

Northampton St, Cambridge (0223 352 124). Mon-Sat 12.30-5.30pm, Sun 2-5.30pm. *Paper as Image*. An Arts Council exhibition showing recent developments in the use of paper. Mar 5-Apr 10.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722 733). Tues-Sat 10am-5pm, Sun 2-5pm. *Painter as photographer*. An Arts Council touring exhibition of photographs by about 200 major 19th- & 20th-century painters. Both until Mar 13. *Raymond Mason*, coloured sculptures, bronzes & drawings. *Impressions & imprints*, work by the Oxford Print-makers' co-operative. Until Mar 27.

NATIONAL GALLERY OF SCOTLAND

The Mound, Princes St, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. *Goya's Tauromaquia*. An exhibition of the set of 33 etchings bought by the Gallery last year. Until Mar 31.

SAINSBURY CENTRE FOR VISUAL ARTS

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. Recent acquisitions & items not previously displayed. Includes a group of *Japanese paintings*, *Eskimo art*, *pre-Columbian pottery & Hans Coper ceramics*. Until Apr 10. 50p, OAPs & students 25p.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. *Printed & painted textiles*. Included are fabrics printed by Moorhouse Associates whom you can watch at work in their shop in Camden High St, designer clothes & textiles printed using natural dyes. Until Mar 12. *8 x 8 Ceramics*. Bill Hall, Linda Gunn-Russell, Ruth King, Susan Nemeth, Agnes Manessi, Sabina Teuteberg, Richard Ellam & Gordon Baldwin each show eight pieces. Until Mar 26. *Performing crafts*. Marionettes, automata, rod & hand puppets, rocking horses, slot machines & other pieces which perform in some way. Mar 18-Apr 23.

CRAFTS COUNCIL

11/12 Waterloo Place, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. *Quilting, patchwork & appliqué 1700-1982: sewing as a woman's art*. A touring exhibition organized by the Minories which includes 19th-century American quilts, British 18th-century quilted garments & contemporary work by makers including Lucienne Day, Diana Harrison & Sue Rangeley. Until Apr 2. £1, OAPs, students & unemployed 50p.

HARVEY NICHOLS

Knightbridge, SW1 (235 5000). Mon-Sat 9.30am-5.30pm, Wed until 7pm. *Pots & plants for flowers*. An exhibition organized by the British Crafts Centre including work by Svend Bayer, Eileen Lewinstein & David Lloyd Jones. Feb 26-Mar 19.

OXFORD GALLERY

23 High St, Oxford (0865 242731). Mon-Sat 10am-5pm. *Alan & Ruth Barrett-Danes*, ceramics; *Roderic Barrett*, paintings; *Maurice Pasternak*, mezzotints. Until Mar 23.

PHOTOGRAPHY

EBURY GALLERY

89 Ebury St, SW1 (730 3341). Tues-Fri 10am-6pm, Sat 10am-1pm. *John Bignell—Chelsea Photographer*. Gently ironic views of London life during the past 35 years, by a photographer who can stand comparison with French greats such as Brassai & Cartier-Bresson. Mar 15-26.

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. *Burk Uzzle*. Photographs by this American who is a member of the agency Magnum & staff photographer for *Life*. Mar 11-Apr 9. *AI: The Great North Road*. Photographs by Paul Graham describing the life & landscape of the A1 between London & Edinburgh. Mar 4-Apr 2.



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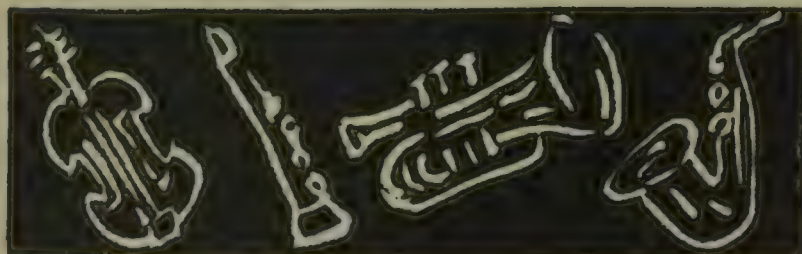
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BRIEFING

RESTAURANTS

ALEX FINER



I HAVE BEEN testing an old-established prejudice that good food and live music rarely mix well in London. In a city such as New Orleans they are practically synonymous. In London either the eating or the entertainment is usually a disappointment.

The Savoy, when throwing its very occasional cabaret seasons, does so in style. The River Room restaurant transmogrifies itself around a 400 square yard dance floor which rises to a height of 27 inches for the cabaret, in this case from a close harmony quartet. There was music for ballroom dancing before, during and in between courses from two orchestras. The entertainment was not to my fancy; the food and wine most definitely were. The short set menu included smoked salmon, a Savoy speciality which has come from the same East End supplier for nearly a generation, classic lamb and veal dishes with sauces *périgourdine* and *au Calvados*, and a fine cheeseboard. The wine list reveals some excellent claret. Dinner and cabaret cost £25 a head and I feel more inclined to visit the River Room during the rest of the year to sample the delights of the full Savoy menu along with dancing (except Sunday) to a less intrusive resident quartet. In the Grill Room you can escape the dance floor altogether and dine (week-days only) to dulcet sounds from a dextrous lady harpist. An additional lure are the special pre- and post-theatre menus at £15 and £22.50.

I sat at one of the benched and tiered tables at **Ronnie Scott's** with a good view of the resident quintet, of George Melly backed by John Chilton's Feetwarmers—and of the middle-aged lady in the audience who decided to join her idol on stage without her skirt. An avocado at £1.30 and a sirloin steak at £5.60, served rare as ordered, is about as ambitious as the club gets with its food. The wine list starts with Anjou rosé at £5.95 and reaches Dom Perignon at £38. Membership for £20 a year entitles you to free admission most Mondays to Thursdays.

The Canteen has a £5-6 door charge, a more ambitious menu and uncomfortable high-tech canvas-covered chairs. It failed miserably with the seafood pancake at £3.05, slightly redeemed itself with a T-bone at £7.25 and was completely forgiven after three sets of Pete Thomas's Jivin' Jump Band which rendered food and comfort secondary considerations.

There lies the rub. Music venues tend not unnaturally to be better at providing music than cooking, and restaurants rarely add much to their culinary reputations by booking bands. I found a happy combination of food and music at two restaurants, very different in character, which provide music almost as an afterthought but let it enhance the ambience.

The décor of **The No 10** at the Churchill Hotel was inspired, it is claimed, by the headquarters tents of Napoleon and Wellington. The resident quartet, Ten Four, soften the expensive surroundings and help you to linger over specialities named after commanders of the various regiments of the Imperial Guard during the Napoleonic Wars. There are good crêpes Suzette and a fine wine list. **Queenies** in the King's Road adds a white piano and 1920s numbers to the décor of pink marble tables, mirrors and palms. The menu is moderately priced, inventively constructed and admirably concluded with either Champagne Charley sorbet or kiwi fruit ice cream. The establishment is owned by Neil Ware and engagingly managed by Martyn Allan who is, I'm sure, right that the restaurant would profit from a change of name. At present the gay connotation is misleading and may deter passing custom.

□ **The Savoy**, Strand, WC2 (836 4343). River Room: daily 12.30-2.30pm; Mon-Fri 7.30-11.30pm; Sat 6.30-11.30pm; Sun 7.30-10.30pm; Grill Room: Mon-Fri 12.30-2.30pm, 6.30-11.15pm. cc All. □ **Ronnie Scott's**, Frith Street, W1 (439 0747). Mon-Sat 9pm-2am. cc All. □ **The Canteen**, Great Queen Street, WC2 (405 6598). Mon-Fri noon-3pm, Mon-Sat 8pm-1am. cc All. □ **The No 10**, Churchill Hotel, Portman Square, W1 (486 5800). Daily noon-3pm, 6-11pm. cc All. □ **Queenies**, 338 King's Road, SW3 (352 9669). Daily 12.30-2.30pm, 7-11.30pm. cc All.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Bertorelli's
44 Floral St, WC2 (836 3969). Mon-Sat noon-3pm, 6-11.30pm.

A second address for this thoroughly Italian family business, offering the same good value as at Charlotte Street in newer surroundings opposite the Opera House stage door. cc All ££

Boulestin
25 Southampton St, WC2 (836 7061). 12.30-2.30pm, 7.30-11.15pm.

Renovated plush surroundings have given a new lease of life to this famous venue. Classic French cuisine. cc All £££

Boyle's
53 Dorset St, W1 (487 4022). Mon-Sat 8am-11pm, Sun noon-10.30pm.

A new brasserie equipped with newspapers in a rack, 20 wines available by glass or bottle & a short, inexpensive menu. Full marks for the smoked salmon & scrambled egg. cc A, Bc, DC £

L'Etoile
30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established French restaurant maintains a deserved reputation. cc AmEx, DC £££

Le Gavroche
43 Upper Brook St, W1 (408 0881). Mon-Fri 12.30-2pm, 7.30-10pm.

French cuisine fastidiously prepared & served. Albert Roux's restaurant has been awarded the *Michelin Guide's* ultimate accolade of three stars. cc All £££

The Grange
39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Excellent two- or three-course set menu which offers a promising example of how prices can be kept down by limiting choice. cc AmEx ££

Lal Quila
117 Tottenham Ct Rd, W1 (387 4570). Daily noon-3pm, 6-11.30pm.

Excellent Indian food in comfortable surroundings. Not a hint of flock wallpaper. Strong on tandoori with a wide choice of cocktails, wine & lager. cc All ££

Mijanou
43 Ebury St, SW1 (730 4099). Mon-Fri 12.30-2pm, 7.30-10pm, Fri until 11pm.

Magnificent soups, but mainly a place for those who like rich food: after all, elderberry & juniper sauce is not met every day. A room reserved for non-smokers. cc AmEx, A, DC ££

Mr Chow
151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time. Expensive wine list. cc All ££

Odin's
27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. cc None £££

Peachey's
205 Haverstock Hill, NW3 (435 6744). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Friendly service & care in the kitchen continue to keep this neighbourhood restaurant popular. Next door to the Screen on the Hill cinema. cc All ££

Porte de la Cité
65 Theobald's Rd, WC1 (242 1154). Mon-Fri noon-3pm, 6.30-11.30pm.

The service is good, the vegetables fresh & if you have an appetite the duck pie is particularly satisfying. cc All ££

Thomas de Quincey
36 Tavistock St, WC2 (240 3773). Mon-Fri 12.30-2.30pm, 6-11.15pm, Sat 7-11.30pm.

Complicated cuisine from Serge Favez which delights the palate. Sorbets between courses & a fine wine list. cc All £££

Wheeler's
19 Old Compton St, W1 (437 2706). Mon-Sat 12.30-3pm, 6-11pm.

Three floors of fish, starched tablecloths & attentive service. Good value but not cheap. If living it up, try Wheeler's Number One oysters & lobster thermidor. cc All ££

White Tower
1 Percy St, W1 (636 8141). Mon-Fri 12.30-2.30pm, 6.30-10.30pm.

London's original, plush & upmarket Greek restaurant, renowned for Aylesbury duckling & traditional ethnic specialities. Retsina available, also good French list. cc All £££

WINE BARS

Wine bar information based on *Which? Wine Guide 1983*, published by Consumers' Association & Hodder & Stoughton at £5.95. Where two prices for a wine appear (e.g. 80p/£4), the first is for a glass & the second for a bottle.

Bill Bentley's
31 Beauchamp Pl, SW3 (589 5080). Mon-Sat 11am-3pm, 5.30-11pm.

A two-floor, elegant Brompton watering-hole noted for its fish restaurant & seafood-orientated bar snacks. Native oysters (£3.80 per half dozen), prawns by the half pint (£1.30) & lobster bisque (£1.30) are all delicious when devoured around noon before the bar begins to get crowded out. The wines are far from cheap but the whites have been carefully chosen to match the menu (Crustacees d'Alsace Dopff & Irion 1979 £5.25, Muscadet de Sèvre et Maine 1980 P. Guéry £4.50, Chablis 1979 Albert Pic £8.85, Meursault 1979 Les Chevalières René Monnier £15). The reds boast a list of Beaujolais crus & clarets plus a Santenay 1976 Prosper Maufoux £9.35 & Torres Coronas 1977 at £5. The house wines are by the large glass, £1.05/£4.05. There is a minute, walled garden at the rear.

The Cork & Bottle
44-46 Cranbourn St, WC2 (734 7807). Mon-Sat 11am-3pm, 5.30-11pm.

Don Hewitson opened this cramped cellar bar 10 years ago. Since those far-off days, when most bars offered a dreary "red or white?" & little else, this New Zealander has steadily built a reputation for providing the widest & most varied range of wines by both glass & bottle in the capital. In the early days the bar was noted for its selection of high quality Australasian wines & 10 are still listed; staff are only too happy to decant Ch Tahbilk Cabernet Sauvignon 1978 £5.50, & others. These days, however, Alsace & Beaujolais are becoming something of a speciality, with Gewürztraminer Les Sorcières Dopff & Irion 1978 £10.95 & Moulin-à-Vent Domaine la Rochelle 1978 £8.95, the two best. Excellent wines are sold by the glass & these include Chablis 1979 Laboure Roi £1.65/£6.60 & rioja Viña Real Reserva 1970 £1.75/£6.95. The pleasant-enough house La Fleuralie wines at 90p/£3.85 can hold few attractions in the face of such splendour. The buffet table spread has expanded & some tempting hot dishes have been added, such as roast chicken with sauce béarnaise £1.75. People come as much for the lively fun & bustling atmosphere as for the fine wines, & there is a guitarist in the evenings.

This month's wine auctions include:
Mar 10, 11am. Claret & white bordeaux. Christie's, 8 King St, SW1 (839 9060).

Mar 14, 6pm; Mar 15, 11am. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

Mar 16, 10.30am. Fine & inexpensive wines. Sotheby's, 34/35 New Bond St, W1 (493 8080). Wine sales held in Bloomfield Pl, opposite main building.

Mar 22, 7pm. Charity wine auction on behalf of the Wine & Spirits Trade's Benevolent Society. Christie's.

Mar 24, 11am. Fine wine. Christie's.
Mar 30, 10am & 2.30pm. Finest & rarest wines, spirits, vintage port & cigars. Sotheby's.

BRIEFING

HOTELS

HILARY RUBINSTEIN

The world is full of awful hotels. The ways in which a hotel can offend are legion: disgusting food, surly service, gimcrack or shabby furnishings as well as rip-offs of every description. Even when a hotel is immaculately maintained, it may still fail to enchant if there is no warmth of welcome. As editor of the *Good Hotel Guide*, my task is to discover and describe that relatively small number of establishments which offer their guests an out-of-the-ordinary experience.

Starting this month is a selection of these special hotels, in different parts of Britain and in different price brackets. Some are frankly opulent, with high prices to match their *haute cuisine*. Others are modest inns, guest houses or restaurants with rooms, but run by hosts who understand the arts of hospitality. The creature comforts may vary, but in all of them the quality of the board as well as the bed are taken seriously. And all should provide that unquantifiable but vital element: value for money.

The first area covered is the Lake District. One of the more famous of Britain's country house hotels, **Miller Howe** has an international reputation from host (and former actor) John Tovey's successful cook books and many overseas tours. The hotel has a dramatic position overlooking Windermere on the A592 north of Bowness. It is set in 4 acres of grounds with landscaped gardens. There are spectacular views over the lake to the high fells, and easy access to walking and climbing country. The rooms, all overlooking the lake, have their own special touches—books, games, even binoculars.

Tovey's celebrated five-course dinners are served punctually at 8.30pm in an enchanting dining room with *trompe l'oeil* murals. There is no choice except at the dessert stage, but great variety; every course is beautifully presented with a highly imaginative treatment of vegetables. If you can manage it, there is Buck's Fizz for breakfast. It is the sort of hotel you find yourself dining out on long after your return.

Sharrow Bay on Ullswater is another hotel that has long been on the international circuit. This year Brian Sack and Francis Coulson celebrate their 35th anniversary in this Lakeland stone house with Italianate overtones on the eastern shore of Ullswater, 2 miles south of Pooley Bridge, with the lake lapping at the terrace wall and a backdrop of woods and mountains. Some of the 32 bedrooms are on the small side, but all are sumptuously furnished; the ones in Bank House, a mile away from the main building, tend to be more spacious. There is an elegant dining room with a menu remarkable for its length and variety as well as its gastronomic virtues: 32 starters for instance. You will need to take plenty of exercise to manage a long stay on Sharrow Bay's splendid diet.

Country house hospitality of a more traditional kind is dispensed at the **Rothay Manor Hotel**, a handsome Regency house which lies in an acre of gardens in a secluded position at the head of Windermere, a few minutes' walk from the centre of Ambleside. Bronwen Nixon runs the place with her two sons. Waitresses are mob-capped and pinafores when serving meals which reach a high standard of ambitious cooking. Despite the mob caps, Rothay Manor is a highly enterprising hotel, especially out of season when there are all manner of special events—wine-tastings, fashion weekends and the like as well as weekend breaks.

From hotels to inns: **The Pheasant Inn** is a venerable hostelry, dating from the 16th century, set at the head of Bassenthwaite

Lake in 15 acres of grounds, 7 miles north-west of Keswick, just off the A66. It is thoroughly comfortable in traditional inn style, with pleasant rooms and excellent service. There are three large lounges, all with open fires, for residents, and an atmospheric bar, with oak panelling and honest pub furniture, offering real ale and good bar snacks. It is popular with the locals too—a good sign.

Altogether quieter is **The Old Vicarage**, a comfortable little Georgian hotel situated out of the more populous Lake areas in beautiful secluded walking country south of Windermere, but only 15 minutes from the M6. The bedrooms are beautifully equipped and furnished: William Morris curtains, Heal's lampshades, lots of pine and cane and ample reading light. Mrs Brown and Mrs Reeve provide an excellent set five-course dinner with a choice of dessert. Home-made bread and rolls are a speciality, and there are home-made jams and marmalade with the hearty Cumbrian breakfast on offer the next morning.

Finally, a relatively modest but hospitable eight-bedroomed guest-house in 2 acres of grounds at the foot of Honister Pass, 8 miles from Keswick. Walkers and climbers are particularly welcomed at **Seattoller House**. For many years it was a favourite retreat of the redoubtable historian, G. M. Trevelyan, and the house is still owned by a Trevelyan trust, though David and Anne Pepper are now resident managers. It is one of those places that attract plenty of regular custom. It won't be to everyone's taste though: there are no television sets or private bathrooms, and everyone sits together at meals.

□ Miller Howe, Rayrigg Road, Windermere, Cumbria (096 62 2536). Dinner, bed and breakfast £42-£62. Special rates for spring and autumn stays of two days or more. No children under 12.

□ Sharrow Bay Country House Hotel, Ullswater, Penrith, Cumbria (085 36 301). Dinner, bed and breakfast £40-£65. Table d'hôte lunch from £15.50. Midweek breaks in March and November. No children under 13. No dogs.

□ Rothay Manor Hotel, Rothay Bridge, Ambleside, Cumbria (096 63 3605). Bed and breakfast from £26. Table d'hôte dinner £14. Reduced rates out of season.

□ The Pheasant Inn, Bassenthwaite Lake, Cockermouth, Cumbria (059 681 234). Bed and breakfast £20. Table d'hôte lunch £5.50, dinner, £8.50. Special winter breaks November to March.

□ The Old Vicarage, Witherslack, Grange-over-Sands, Cumbria (044 852 381). Bed and breakfast from £15. Dinner £9. Out of season breaks November to February inclusive.

□ Seattoller House, Borrowdale, Keswick, Cumbria (059 684 218). Dinner, bed and breakfast from £15.50. No children under five.

The above terms are per person per day and include VAT and service, except at Miller Howe which adds 12½ per cent, and Rothay Manor and Seattoller where it is left to guests' discretion.

Hilary Rubinstein is the editor of the *Good Hotel Guide*, published annually by the Consumers' Association/Hodder's. The 1983 edition is just out, price £7.50. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freepost, London W11 4BR.

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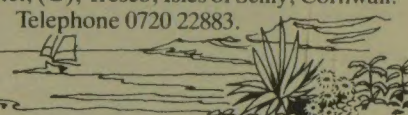
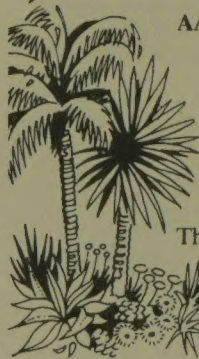
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AA 1 Star RAC Tel: Crudwell (06667) 409



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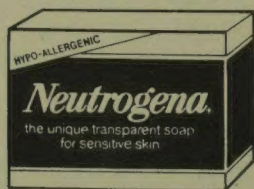
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BRIEFING

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ST DAVID'S DAY, March 1, is an appropriate date for the Welsh to launch Cestyll 83—a festival of castles. Those of Caernarfon, Cardiff and Conwy, built by invaders to keep down the rebellious Welsh, are already well known, but the organizers hope to introduce visitors to the charms of some of the Principality's less famous strongholds. Details of events are free, with sae, from the Wales Tourist Board, PO Box 1, Cardiff.

□ Spring is stirring in Britain's gardens. On March 1 the National Gardens Scheme publishes this year's list of private gardens which will open to raise money for charity (80p from bookshops), and the English Tourist Board's informative annual booklet, *Visit an English Garden* (75p), is due in bookshops and newsagents towards the end of the month.

□ Colchester Oyster Fishery holds the first of a succession of open days on March 4 (thereafter on the first Friday of each month), designed to demystify us about dealing with oysters and other molluscs. Guided tours include advice on how to prepare and cook them, and the visit ends with a sampling of fresh and cooked shellfish and a glass of East Anglian wine.

EVENTS

Mar 4, 11am & 1pm. **Dealing with Oysters.** Views of the oyster beds & an authoritative talk on selecting & preparing oysters, mussels, lobsters & other native shellfish. Colchester Oyster Fishery, Mersea Island, nr Colchester, Essex (0206 384141). £3.50, including food & a glass of English wine.

Mar 6, 2.30pm. **The Park at Blickling.** Two-hour walk, led by John Phibbs, showing the history of the park & its evolution over five centuries. Walking shoes are essential. Blickling Hall, nr Norwich (026373 3471). £1, places must be booked in advance.

Mar 10-12. **Scottish Antiques Fair.** Scotland's first large antiques fair of the year, with a pre-1890 dateline, promises a large selection of antique furniture. Roxburghe Hotel, Edinburgh. Thurs, Fri 11am-8pm, Sat until 5pm. 75p.

Mar 12-19. **Petersfield Musical Festival.** Choral music includes works by Dvořák, Schubert & Tippett; cello workshop with Christopher Bunting. Box office, Abbey National Building Society, 4 High St, Petersfield, Hants (0730 2302) & Petersfield Town Hall (0730 3365).

Mar 14-19, 21-23. **Mid-Lent pleasure fairs.** Annual events descended from former hiring or cattle fairs, though now purely fun fairs. Mar 14-19 Stamford, Lincs; Mar 21-23, Grantham, Lincs.

Mar 14-21. **Peter Stuyvesant Glenshee Snow Fun Week.** Novelty events for skiers & tobogganers, including a three-legged ski race, a children's day on Mar 16, & on Mar 17 at 12.30pm a demonstration of snow warfare by an Army cadet team. Glenshee, Tayside. Information from Tourist Association, Blairmount, Blairgowrie, Tayside (0250 2785).

Mar 17, 7.30pm. **Ragley: its past, present & future.** Talk by Lord Hertford on the management of his 6,000 acre Warwickshire estate. Parnham House, Beamster, Dorset (0308 862204). £3.50.

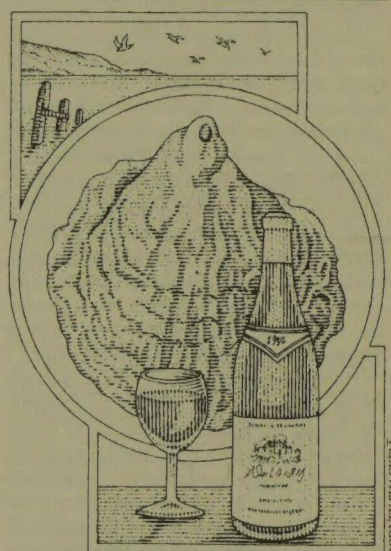
Mar 19, 8.30am. **National Shire Horse Show.** The breeds that carried knights in armour to battle are judged for best conformation, followed by classes for brewery & farmers' turnouts. East of England Showground, Peterborough, Cambs (0733 234451). £3.50, OAPs & children £1.50; tickets booked before Mar 18 £2.50 & £1, family tickets £6.

Mar 19, 7.30pm. **Sir William Harris Centenary Concert.** Music by Stanford, Palestrina, Henry Ley, Walford Davies & William Harris to commemorate the birth of the Chapel's late organist who died seven years ago at the age of 93. St George's Chapel, Windsor, Berks. Tickets £1-£3 from the Secretary of the Friends of St George's, Curfew Tower, Windsor Castle.

Mar 20. **Historic Motor Cycle Rally.** Pre-1915 motor cycles begin to leave Epsom Racecourse at 8.30am, arriving from 11am at Madeira Drive, Brighton, E Sussex.

Mar 21-23. **14th Annual Cambridge Antiques Fair.** Another large show with pre-1890 dateline, with the accent on porcelain. Garden House Hotel, Cambridge. Thurs 2-8pm, Fri 11am-8pm, Sat 11am-5pm. 75p.

Mar 24-27, 11am-7pm. **Southern Garden Show.** The show includes a large display by Brighton's Parks Department, as well as the usual growers' & trade stands. Brighton Centre, Brighton, E Sussex.



Colchester oysters: March 4.

85p, OAPs & children 50p.

Mar 25, 8pm. **Brodsky String Quartet.** The last in the winter series of recitals, in Harewood's magnificent 18th-century setting, consists of quartets by Haydn, Bartók & Dvořák. Harewood House, nr Leeds, W Yorks (0532 886331). £5.

Mar 25-27. **Antiques Fair.** The cloisters are filled with 32 stands of antiques & fine art of all kinds, though the rest of the house does not re-open until Mar 29. Wilton House, nr Salisbury, Wilts. Fri 11am-9pm, Sat, Sun, 11am-6pm. £1.50, OAPs £1, including catalogue, children free.

Mar 25-Apr 3. **Edinburgh Folk Festival.** Ceilidhs, concerts, exhibitions, lectures & workshops on many aspects of folk, & this year a chance for smaller clubs, groups & single artists to put on their own "fringe" shows. Box office, 170 High St, Edinburgh (031-226 3645).

Mar 30. **Princess Margaret attends the re-dedication ceremony of HMS Illustrious.** Portsmouth. Mar 30, 8pm. **Handel's Messiah.** Performed by Christ Church Cathedral Choir & Oxford Pro Musica, conductor Grier, with Gillian Fisher, David James, Philip Cave & Peter Hall. Christ Church Cathedral, Oxford. Box office, Information Centre, St Aldate's, Oxford (0865 727855). £2.50-£5.

Mar 30-Apr 6. **International Youth Music Festival.** One thousand young musicians, from America, Canada, Sweden, Denmark & Germany, as well as Britain, play concerts ranging from brass band music to folk & jazz. Harrogate, N Yorks. Box office, 180 High St, Beckenham, Kent (658 0121).

Mar 31, 11am. **Maundy Service.** The Queen & the Duke of Edinburgh attend the annual service held alternately in Westminster Abbey & a provincial cathedral. The Queen afterwards distributes the specially made Royal Maundy coins to 56 people—the number always corresponding to the years of the sovereign's age. Exeter Cathedral, Exeter, Devon.

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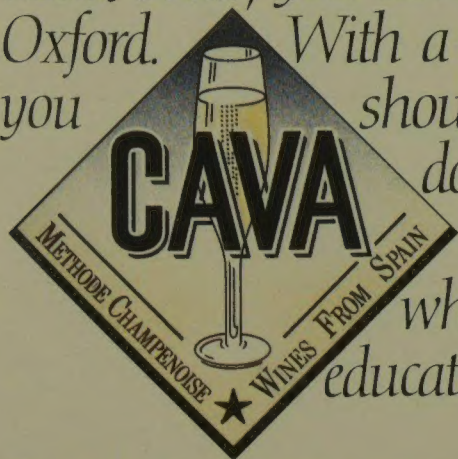
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